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ABSTRACT

Fourth in a series, the annotated bibliographies in this collection were compiled by students in the Traditional Literature and Oral Narration class at the School of Library and Information Studies, University of Hawaii at Manoa. These bibliographies are designed to make information about specific topics in traditional literature easily accessible to teachers and librarians. Each of the 11 annotated bibliographies in the collection contains an introduction to the particular topic and an annotated bibliography of both scholarly works and tales retold for young people. Annotated bibliographies in the collection are: (1) "Christmas Gift Givers" (Kristen Paletti Eastman); (2) "Iktomi, the Sioux Trickster" (Grace Omura); (3) "The Roles of Coyote in Selected Native American Cultures" (Catherine Thomas); (4) "Hi'iaka the Hero" (Noenoe Hoan); (5) "Kahalaopuna, the Rainbow Maiden of Manoa Valley" (Lei Tan); (6) "Urban Legends of Hawaii" (Sandy Pak); (7) "Elijah the Prophet in Jewish Folk Literature" (Karen Zinn Heau); (8) "The Kappa" (Judi R. Kobayashi); (9) "The Badger in Folktales of Japan" (Lois Tagami); (10) "Kame: Japanese Sea Turtles and Tortoises" (Nancy Yomogida); and (11) "The Rice Cake Motif in Japanese Folktales" (Pam Yuen). (Author/RS)

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FOLKLORE AROUND THE WORLD

An Annotated Bibliography of Folk Literature

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University of Hawaii
School of Library and Information Studies
1994

ABSTRACT

Folklore Around the World
An Annotated Bibliography of Folk Literature
Number 4

This is the fourth in a series of annotated bibliographies with introductory essays that were compiled by students in the Traditional Literature and Oral Narration class at the School of Library and Information Studies, University of Hawai'i at Manoa. The purpose of these bibliographies has been to make information about specific topics in traditional literature easily accessible to teachers and librarians through the ERIC system.

Seven of the eleven topics in this bibliography focus on Hawaii and Japan. One of the three bibliographies on Hawaiian traditional literature tells about Hi'iaka, the young goddess whose inspiring myth embodies the traditional values of ancient Hawai'i. Another provides sources for the tragic story of Kahalaopuna, the Rainbow Maiden of Manoa. The third presents urban legends currently circulating orally in Hawai'i. Two of the bibliographies of Japanese folklore are on well known folk characters, Kappa and Badger. One is of the lesser known Kame, the sea turtle, and one examines the rice cake motif and tales based upon it. Four of the bibliographies are on topics other than Hawai'i and Japan. One is on the history and characteristics of Christmas gift-givers. Two are on tricksters in Native American mythology, Iktome and Coyote. One is on Elijah the Prophet, the ubiquitous and appealing character from Jewish folklore. For each of the four compilations of bibliographies in this series, the students have chosen topics according to their individual interests in traditional literature and folklore.

FOLKLORE AROUND THE WORLD

An Annotated Bibliography of Folk Literature

This is the fourth in a series of annotated bibliographies with introductory essays that were complied by students in the Traditional Literature and Oral Narration class at the School of Library and Information Studies, University of Hawaii at Manoa, Honolulu, Hawaii.

All of the compilations of bibliographies have a global focus. Students have chosen their topics according to their special areas of interest in traditional literature.

One of the bibliographies is on a popular topic with stories found worldwide. Two are on a special character in Native American folk tales and three deal with Hawaiian culture. Five of the bibliographies grew from students' desire to write about their ancestral lore.

Christmas has always been a favorite time of year for Kristen Paletti Eastman. She enjoys the giving and the happiness the season brings and collected stories of Christmas gift-givers in a variety of cultures.

Trickster tales are found in most Native American tribal folklore and were used to help children learn the tribe's values. Grace Omura searched for children's stories about *Iktomi*, the Sioux trickster, and Catherine Thomas chose *Coyote* of the Navaho tribe.

Hawaii's rich culture, both ancient and modern, interested three students. Noenoe Moan, a native Hawaiian, chose to translate a portion of the *Hi'iaka* legend that has never been published before. Lei Tan recently arrived from China and is intensely interested in Hawaiian folklore and culture. She writes about *Kahalaopuna*, the rainbow goddess of Hawaii. Urban legends of Hawaii have always intrigued Sandy Pak, who remembers hearing some of the legends as a child growing up in Hilo.

Karen Zinn Heau selected the topic of *Elijah* to explore Jewish folklore in order to pass down the traditions of her ethnic background to her son. Judi R. Kobayashi, Lois Tagami, Nancy Yomogida and Pam Yuen are all third generation Japanese-Americans and they selected characters from traditional Japanese folklore.

Each selection contains an introduction to the topic and an annotated bibliography of both scholarly works and tales retold for young people. The contributors hope this sourcebook will be helpful to teachers and librarians seeking stores and folklore on cultures and topics not easily accessible to them.

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Christmas Gift Givers

KRISTEN PALETTI EASTMAN

Introduction

Santa Claus is known the world over. Not only does he deliver gifts in the United States, but in many other countries as well. Yet, Santa Claus is not the only Christmas gift giver. Several other gift givers are found throughout the world and most of these gift givers were around hundreds of years before Santa Claus.

Gift-giving rituals can be traced back to pagan beliefs. The gift givers of old were sometimes gods and goddesses and sometimes elves or gnomes. With the advent of Christianity, many of these gift givers evolved into the individuals we know today. Some of these individuals, such as St. Nicholas, the Christ Child, and the Three Wise Men still retain their religious significance, while others, such as Father Christmas and Santa Claus, do not. Some children in Italy and parts of Russia believe the gift givers are old women, and Syrian children believe their gifts are brought by a camel. No matter what form, the gift giver is always looked upon as a beloved figure.

This paper will introduce you to some of the gift givers from around the world. The focus is on the evolution of gift givers of European descent.

Santa Claus

Santa Claus came to the United States in 1624, with the settlers of New Amsterdam (now New York) as Sinter Klaas. The name Sinter Klaas (*Sint* meaning "Saint", and *Klaas*, a diminutive form of "Nicholas") is from the Dutch legend of St. Nicholas (Stevens 1979, 82). Santa Claus as we know him today is largely due to four men: John Pintard, Washington Irving, Clement C. Moore, and Thomas Nast.

John Pintard founded the New-York Historical Society [*sic*] in an attempt to retain the Dutch heritage. On December 6, 1810, Pintard persuaded this society to

annually commemorate the anniversary of St. Nicholas (Giblin 1985, 43). Washington Irving was a member of this society and enjoyed the celebration. In 1809, when Irving wrote the successful book, *Diedrich Knickerbocker's History of New York from the Beginning of the World to the End of the Dutch Dynasty*, St. Nicholas was mentioned several times (Stevens 1979, 83). This book was widely read throughout the United States and "probably did more to spread the word about St. Nicholas than any book up to that time" (Giblin 1985, 46).

The next advancement of St. Nicholas into the American culture was due to the famous poem by Clement C. Moore, "The Night Before Christmas" (then known as "An Account of a Visit from St. Nicholas") (Coffin 1973, 87). This poem established St. Nicholas' tradition of coming down the chimney and his sleigh being driven by eight tiny reindeer. Although the poem was published in 1823, Santa's physical appearance was still undefined until Thomas Nast drew Santa for a children's book in 1863 and then for the cover of *Harper's Weekly* (Stevens 1979, 87). These illustrations were based upon the descriptions in Moore's poem and have remained with the legend ever since.

Eventually, the Santa Claus of the United States emigrated back to Europe and into many countries that never before celebrated Christmas. Today, although he is not the only gift giver, he is the most popular.

St. Nicholas

As previously mentioned, Santa Claus evolved from the legend of St. Nicholas. St. Nicholas day is celebrated on December 6 in many European countries. Tradition dictates that St. Nicholas spend St. Nicholas Eve traveling to people's homes delivering gifts. This gift-giving lore began over a thousand years ago in Lycia, Asia Minor, in what is now southwestern Turkey (Coffin 1973, 76).

It is widely believed that the Roman Catholic Church desperately wanted to replace the pagan winter celebrations with more holy observances. However, many people who already enjoyed these gift giving rituals were reluctant to change. Therefore, in an effort to make the winter celebrations more pious, the Roman Catholic Church inducted St. Nicholas into the gift giving ceremony (Cooke 1980, 45).

The real St. Nicholas was actually Nicholas, the Bishop of Myra. The Bishop lived in the early part of the fourth century and was thought to be a kind, giving man. Although there is not much factual information about Nicholas, legend tells us that Nicholas' parents died when he was young, and, as a result, he inherited a great amount of wealth. Instead of living off this fortune, he gave all of the money to the needy and continued his religious studies. At the age of nineteen, Nicholas was ordained the Bishop of Myra and became known as the "Boy Bishop" (Giblin 1985, 6).

The Bishop was well liked by his parishioners. In the course of his lifetime, he converted many people to Christianity and was said to have performed many life and soul saving deeds. During the reign of the Roman emperor Diocletian, Nicholas spent five years in jail for urging Christians to be true to their faith and, by the time he was released by the new emperor, Constantine, Nicholas had gathered a great following. People began telling stories about his legendary feats before his death around December 6, in the year A.D. 343 (Giblin 1985, 9). It was believed that he continued these good deeds long after his death and, in the year A.D. 800, Nicholas was officially named a saint (Giblin 1985, 10).

Nicholas is an extremely popular saint and has over 500 churches dedicated to him in Europe alone (Stevens 1979, 78). He is thought to be the patron saint of many groups such as children, school boys, maidens, and sailors. Each group

credits the saint with legendary acts of goodness. One such act was the saving of three maidens from slavery. The girls' father lost all of his money and had nothing to give for their dowries. He was left with no choice but to sell his daughters. Upon hearing this, Nicholas knew he must do something to save the young girls. So, on three different nights, he threw a bag of gold into the window of the man's house. These bags became his daughters' dowries, and the girls were rescued from slavery (Coffin 1973, 77).

St. Nicholas' attachment to children is strengthened by the legend of the school boys. The students were on their way to religious school when they stopped at a roadside inn. The innkeeper drugged and killed the boys and proceeded to cut up their bodies, putting the pieces in a pickle barrel in his store room. When St. Nicholas heard about this, he went to the inn and restored the students to life. In return, the innkeeper and his wife were converted to Christianity (Giblin 1985, 26).

St. Nicholas' legends of benevolent giving, as well as his devotion to children, has captivated the hearts of many people. This endearment makes St. Nicholas a perfect choice for a Christian gift giver.

Father Christmas and Père Nöel

In many countries, St. Nicholas was eventually replaced by a more secular gift-giving figure. For example, Father Christmas in England and Père Nöel in France. During the Protestant Reformation, begun by Martin Luther in the early 1500s, many rituals and traditions deemed Catholic were dismissed (Stevens 1979, 117). One such belief was the worship of any but the one God. The Protestants did not allow the worship of saints, therefore, celebrations relating to St. Nicholas were forbidden. In an effort to appease the people's desire for the midwinter gift giving festivities, Father Christmas, was enlisted.

Father Christmas is "a personification of the Christmas feast" which evolved from the early Greek festival, Kronia (Stevens 1979, 81). Kronia is a celebration of harvest when food is plentiful. Sometime about 1000 B.C., the Romans entered the Italian peninsula and adopted this festival, renaming it Saturnalia after the Roman god, Saturn (Stevens 1979, 30).

Saturnalia, December 17, was celebrated by reversing the roles of the slaves and their masters: the slaves had the day off while the master waited on them. The slaves were allowed to drink, gamble, and even insult the master. Not long after, the celebrations spread to the rest of the population and, though originally only one day, it ultimately became a celebration lasting a week or longer. In the year 153 B.C., the festival was officially combined with the Roman New Year, January 1, and gifts were exchanged (Stevens 1979, 32). The Father Christmas figure incorporates the feasting and gift giving of the pagan rituals, but does not have the religious significance of St. Nicholas. Therefore, when a new figure was needed by the Protestant Church, Father Christmas fit in.

Christkindl

Another attempt to dethrone St. Nicholas occurred when the Protestants of Germany adopted the use of the Christ Child or Christkindl as their gift giver. Whereas Father Christmas is a nonreligious character, the Christkindl is an incarnation of the Infant Jesus (Giblin 1985, 33). This way, people who idolized the gift giver would be worshipping God.

The figure is often portrayed as a tall, thin, genderless angel with blonde hair. The Christkindl delivers gifts to all deserving children on Christmas Eve.

Grandfather Frost

In some places, religious gift giving figures were replaced by state governments rather than by churches. For example, in Russia, gift giving was once done by Father Christmas, or Kolyáda, on Christmas Eve and by Babushka on Epiphany. However, during the communist regime, a completely nonreligious figure, Grandfather Frost, was instated. This kindly old man delivers gifts on the secular holiday of New Year's Eve. Although he somewhat resembles St. Nicholas, he is not allowed any religious function (Del Re and Del Re 1979, 76).

Befana and Babushka

The people of Italy do not celebrate St. Nicholas day; instead they give gifts on January 6. This date is known as Epiphany or the Twelfth Night, the day the Wise Men reached the Christ Child in Bethlehem. The legendary Italian gift giver is Befana, whose name is based on the word Epiphany (Cooke 1980, 168). Although Befana was never a real person, some sources suggest that she, like St. Nicholas, replaced the pagan winter fanfare. Moreover, Befana is also closely linked to the pagan goddess Berchta (Stevens 1979, 75).

Berchta, the goddess of the hearth, was an old, misshapen woman who was believed to fly around on her broomstick. She was one of the celebrated goddesses of the pagan winter festivals who gave gifts to, and watched over, children. In an effort to Christianize this pagan belief, Befana was made very similar to Berchta. Like Berchta, Befana is an older woman who, in some versions, also flies around on a broomstick. In other versions, however, she is stripped of her flying abilities and uses her broom to sweep incessantly.

The Christian legend of Befana says she was so busy cleaning and sweeping that, when the Wise Men asked her to accompany them to Bethlehem, she refused.

A while later, she reconsidered but, because it was daylight, she had no star to follow. She could not find the wise men and continues to search the world for the Christ Child. She delivers gifts to all children in hopes that they are the One.

In many parts of Russia, the gift giver, Babushka, is very similar to Befana. Babushka, too, probably evolved from old pagan lore. Like Befana, Babushka was too busy cleaning her home to go with the wise men to Bethlehem. Some versions of the legend say she even misled the wise men. As a result, she continues to search the world for the Christ Child (Stevens 1979, 76).

Three Wise Men or Tres Reyes Magos

In Spain, the gift giving is done on January 6 by the Three Wise Men traveling on their camels. This is a logical evolution since Epiphany is the date that the Magi brought gifts to the Christ Child. Tradition dictates that the children of Spain leave straw or hay in their shoes for the tired camels and in return, the Wise Men reward the children with gifts (Cooke 1980, 49).

Julnisse, Jultomten and Julesvenn

In the Scandinavian countries of Denmark, Sweden, Finland and Norway, small gnomes or elves begin to appear around the Christmas holidays (Patterson 1970, 5). In Denmark and Norway, the elves are known as Julnisse (pl. -nisser) and in Sweden, as Jultomten. In pagan lore, these elves were evil winter spirits who could not live in cleanliness or near evergreens. In trying to protect themselves from the spirits, the people would clean and decorate their homes with evergreens. They would then sing and hold ceremonies to ward off the evil spirits. These ceremonies came to be called Jul or Yule. Eventually, the pagan Jul evolved

into a Christian feast in honor of Jesus' birth (Patterson 1970, 6). However, unlike other pagan icons, the elves were not ousted with the onset of Christianity.

In time, the Jul celebration had to contend with the gift givers, St. Nicholas and Father Christmas. In an effort to rival these enormously popular individuals, the Scandinavian countries introduced gift-giving into their celebrations. In Sweden, the Jultomten brings the gifts, while Julenisser bring gifts in Norway and Denmark (Patterson 1970, 9). Finland enlisted the services of Joulupukki or Old Man Christmas, who is similar to Father Christmas and Santa Claus (Patterson 1970, 35).

Smallest Camel

One of the most original gift-giving legends comes from Syria. Although there is very little written about the origins of this gift giver, its legend is one of the most heartwarming. Here the gift-giving is not done by a person, but rather by an animal. Legend has it that the Three Wise Men rode to Bethlehem on camels. One of these camels was very small and weak. He had to struggle through the entire journey carrying one of the Kings. Finally arriving in Bethlehem, he collapsed and was near death. When the Christ Child heard of this small animal's determination, he rewarded the camel with immortality and everlasting strength. From that day on, the camel has delivered gifts to all young children throughout Syria (Cooke 1980, 167).

Conclusion

Many different gift givers exist throughout the world. Some, like Santa Claus, are very well known, others, like the Syrian camel, are not. Unfortunately,

due to the strong global commercialization by the United States, many people have no idea that there are gift givers other than Santa Claus.

Although the gift givers have many unique traditions and legends, their commitment to giving and making children happy makes each one equally important. The legends of the gift givers have lasted through the years because of the happiness they bring to children and families. Around the world, children and adults still believe in the love and happiness the gift-giving rituals represent.

Reference List

Coffin, Tristram P. 1973. *The Book of Christmas Folklore*. New York: Seabury Press.

Cooke, Gillian, ed. 1980. *A Celebration of Christmas*. New York: Putnam.

Del Re, Gerard and Patricia Del Re. 1979. *The Christmas Almanack*. New York: Doubleday and Company.

Giblin, James Cross. 1985. *The Truth About Santa Claus*. New York: Thomas Y. Cromwell.

Patterson, Lillie. 1970. *Christmas in Britain and Scandinavia*. Champaign, Illinois: Garrard.

Stevens, Patricia Bunning. 1979. *Merry Christmas!: A History of the Holiday*. New York: Macmillan.

Selected Annotated Bibliography

General Background Information

Coffin, Tristram Potter. "Sanct Herr 'Cholas." In *The Book of Christmas Folklore*. New York: Seabury Press, 1973. pp. 74-96.

This book describes of the roots of Christmas and some of its customs. The chapter "Sanct Herr 'Cholas" explains the origins of St. Nicholas with much detail, and includes many of the happenings which caused him to evolve into the Santa Claus that we know today. Although the chapter is informative the author focuses on his belief in the commercial ruin of gift giving rituals. He cites many sources that refute the goodness of the modern gift givers and attempts to discredit Clement C. Moore as the author of "Twas the Night Before Christmas." The factual information of the book might be helpful. The overall tone, however, is somewhat depressing for this festive time of year.

Cooke, Gillian, ed. "Epiphany." In *A Celebration of Christmas*. New York: G.P. Putnam's Sons, 1980. pp. 167-67.

This chapter describes the evolution of the day of Epiphany, January sixth. The author offers different theories of the day's origins which range from it being the day the Christ Child was born or baptized to being the day the Magi arrived in Bethlehem. The author includes information of the individuals who deliver gifts on Epiphany such as the Three Magi, Befana, Babushka, and the smallest camel of the wise men. The chapter contains a few illustrations of Epiphany celebrations, but these will not be interesting to younger children. Although the type set is very small and difficult to read, this is the best source of information specifically on Epiphany.

_____. "St. Nicholas and Santa Claus." In *A Celebration of Christmas*. New York: G. P. Putnam's Sons, 1980. pp. 45-49.

This chapter details the evolution of the pagan gods of northern Europe to St. Nicholas and the modern day Santa Claus. The author offers theories for the changes in the appearance of these gift givers through the years. Several different traditional gift givers are included in this chapter as the author regrets their demise due to the commercial strong-arm of Santa

Claus. There are colorful illustrations of different gift givers that will be of interest to children. However, the small print is difficult to read. This is a very good source of general gift giver information for teachers and librarians.

Del Re, Gerard, and Del Re, Patricia. *The Christmas Almanack*. New York: Doubleday and Company, 1979.

This easy-to-use compendium of Christmas trivia includes traditions, carols, prose, and films from the first Christmas to modern times. The chapter "Christmas Around the World in Custom and Tradition" is a dictionary of Christmas beliefs and practices from many different places. It is especially useful for locating information about a particular country's gift giver. *The Christmas Almanack* is an excellent reference source that can be used by older children, teachers, or librarians.

Giblin, James Cross. *The Truth About Santa Claus*. New York: Thomas Y. Crowell, 1985.

This book traces the origin and evolution of the modern day Santa Claus. It includes a detailed biography of the real and the legendary St. Nicholas. Chapter four, "St. Nicholas, the Gift-Bringer," and chapter five, "Father Christmas, the Christkindl, and Sinter Claes," detail the traditions of many different gift givers of Europe. This comprehensive book is an excellent source for Christmas gift giver lore for upper elementary aged students, teachers, and librarians.

Johnson, Lois S., ed. *Christmas Stories 'Round the World*. Chicago: Rand McNally, 1960.

This book contains Christmas legends from fourteen different countries. Although the stories are not about the origins of the gift givers, several are about the roles the gift givers play. At the beginning of each chapter there is a summary of how the holiday is enjoyed in that country. Most of the summaries include some information about the gift giver. This book will be helpful for the teacher or librarian who is collecting general information about Christmas legends.

McNight, George S. *St. Nicholas: His Legend and His Role in the Christmas Celebration and Other Popular Customs*. Massachusetts: Corner House Publishers, 1974.

This biography of St. Nicholas recounts how the saint became associated with children and Christmas. The author attempts to show the relationship of St. Nicholas to the Christ Child, Kris Kringle, and Santa Claus. Although this book provides a good background of St. Nicholas, because it was originally published in 1917, it relies mainly upon historical folklore and does not include any evolution of St. Nicholas or Santa Claus into recent times.

Muir, Frank. *Christmas Customs and Traditions*. New York: Taplinger, 1977.

This collection of Christmas customs from around the world includes the origins of the Christmas tree, Yule log and some Christmas gift givers. Chapter IV, "The Feast of St. Nicholas," renders a background of the saint and the tales that associate him with Christmas. There is also a description of pre-Christian Christmas-like celebrations. This book will be useful to teachers for gathering general information about the origin of Christmas traditions.

Patterson, Lillie. "Christmas Gift-Bringers." In *Christmas Feasts and Festivals*. Champaign, Illinois: Garrard, 1968. pp. 47-53.

This chapter provides a brief description of Christmas gift givers from many different countries and how they have changed over time. There is some information on the relationships between the gift givers and their religious significance, if any. The countries included are: England, France, Germany, Spain, Italy, Russia, Norway, Denmark, Sweden, and Holland. The large print and easy reading level make this book suitable for middle and upper elementary grades.

_____. *Christmas in Britain and Scandinavia*. Champaign, Illinois: Garrard, 1970.

This is a compilation of the roots of Christmas traditions and gift givers from eight European countries. The author tracks the evolution of the Jul and Yule celebrations from their pagan beginnings and Christian

influences to their modern traditions. In doing so, the author recounts some of the Northern European conquests that led the way to the mixing of different Christmas traditions. This book is an excellent source for elementary school students to see the relationships between many different countries' gift givers and Christmas rituals.

Rinkoff, Barbara. *The Family Christmas Book*. New York: Doubleday, 1969.

This book provides a general description of Christmas traditions from around the world. Chapter four, "Santa in other Countries," provides a brief summary of modern day gift giving in most of the European countries, but there are no descriptions of the gift givers' beginnings. Some of the author's details do not agree with the other sources listed here. Teachers may want to use this as a supplement to their background knowledge of Christmas gift givers.

Sansom, William. *Christmas*. London: Weidenfeld and Nicolson, 1968.

This is an historical account of the origins of Christmas rites, rituals and traditions. It includes several illustrations and color photographs of Christmas events. The chapter, "Giff-Gaff," is particularly helpful in discerning the origin of modern gift givers. While the author provides descriptions of modern day Christmas traditions, an aura of cynicism detracts from the festivity of the modern rituals. Nevertheless, teachers will find this source useful for gathering background information about Christmas gift givers.

Stevens, Patricia Bunning. "The Gift Bringers." In *Merry Christmas!: A History of the Holiday*. New York: Macmillan, 1979. pp. 73-89.

This chapter is an historical look at the transformation of European gift givers. The author attempts to link all gift givers, traditional and modern, to Berchta, the pagan god of the hearth or fire. In doing so, Stevens traces the 'rise and fall' of the popularity of the gift givers and the creatures who accompany them. There is much detail on Santa Claus in the twentieth century and his widespread and growing popularity. Teachers and librarians will find this a good overview of the relationship between the different gift givers.

Walsh, William S. *The Story of Santa Klaus*. Detroit: Gale Research, 1970.

The Story of Santa Klaus is a collection of folklore pertaining to St. Nicholas and how he evolved into the modern day Santa Claus. Walsh presents many different perspectives of the saint which begin with his birth and continue long after the saint's death. Additionally, the author includes several theories of how the Christ Child evolved into Kris Kringle. The book is easy-to-read and includes many different artists' portrayals of St. Nicholas.

Wernecke, Herbert H. *Celebrating Christmas Around the World*. Philadelphia: Westminster Press, n.d.

Forty two different countries are included in this collection of stories describing how Christmas is celebrated throughout the world. Some of the stories provide background information on a country's particular gift giver, but most are general stories about what actually happens on or around the Christmas season. Teachers will find it useful for background information on Christmas gift givers and as a read-aloud for their classes.

Traditional Tales

Bailey, Carolyn Sherwin. "Baboushka." In *A Book of Christmas Stories for Children*. Maude Owens Walters, ed. New York: Dodd, Mead, 1962. pp. 50-52.

Baboushka is an old woman who declines to go with the wise men to Bethlehem. Later, after contemplating their offer, Baboushka changes her mind. The next morning, when she starts out, she realizes that she had forgotten to ask the wise men what road to take. She follows many different roads and asks many different people where the Christ Child was born, but it is no use. Baboushka never finds the Baby Jesus and continues her search forever. This shortened version of the legend of Babushka is not as pleasant as some of the others. However, if the teacher or librarian cannot find another version, this one is acceptable.

De Leeuw, Adèle. "The Legend of Saint Nicholas." In *Legends & Folk Tales of Holland*. New York: Thomas Nelson & Sons, 1963.

This legend has Saint Nicholas and his sidekick, Black Peit, traveling to Amsterdam by ship. En route, St. Nicholas saves the ship by calming the seas. He arrives in Holland on the fifth of December. While in Amsterdam, he gives candy and toys to the children and saves three maidens from slavery. This begins his reign as Holland's "Sinterklaas." This story is one of many versions of St. Nicholas. Although the story is suitable for young children, there are no illustrations to draw their attention.

De Paola, Tomie. *The Legend of Old Befana: an Italian Christmas Story*. New York: Harcourt Brace Jovanovich, 1980.

Old Befana is a curmudgeon who enjoys keeping her house clean more than visiting with people. One night a star shines brightly and she is visited by a large procession that includes three kings. These kings ask if Old Befana would like to accompany them to bring gifts to the Child King. She declines saying she still has too much work to do. The procession moves on and soon Old Befana rethinks her decision. She decides to go find the Child King on her own. Never finding him, she gives gifts to all children, hoping that they are the Child King. De Paola's easy-to-read version of this Italian legend is brightly illustrated and will hold younger children's attention.

Durand, Ruth Sawyer. "The Three Kings." In *A Book of Christmas Stories for Children*. Maude Owens Walters, ed. New York: Dodd, Mead, 1962. pp. 114-22.

This story begins with a description of the legend of why the Three Wise Men are the gift givers in Spain. The story continues with a poor neighborhood in Spain that is never visited by the Tres Reyes Magos or Three Wise Men. The children are curious as to why this is so. Most of the children decide it is because they have no shoes to leave food for the camels in and so they borrow some from the cobbler. One boy believes the Three Wise Men cannot fit their camels through their narrow neighborhood street. He goes outside the city gates to wait for the Kings and, when they arrive, he offers to hold the reigns of the animals. The Kings agree and deliver gold coins to the poor children. This story is one of the few that includes the

Three Wise Men as the gift givers. Although it is brief, and there are no illustrations, it is a pleasant story and should be included in lessons of multicultural views of Christmas.

Ferguson, Lucille and Malvina Ellis. "The Camel of Bethlehem." In *A Book of Christmas Stories for Children*. Maude Owens Walters, ed. New York: Dodd, Mead, 1962. p. 69.

This story is about the smallest camel of the Three Wise Men. The camel becomes very tired and weak along the way to Bethlehem but continues because he has a great desire to see the Baby Jesus. When the caravan of Kings arrives, the Christ Child rewards the camel's determination with renewed strength and immortality. This legend of the Camel that delivers gifts, although brief, is the only source located for this tale. This story is best used as a read-aloud because it is not illustrated, and the print is small.

Kismarc, Carole. *A Gift From Saint Nicholas*. New York: Holiday House, 1988.

This Belgian version of Saint Nicholas is about a little girl who wants a special chocolate boat for her Saint Nicholas Eve gift. Saint Nicholas and his companion, Ruprecht, try to convince the candy maker to give it to them. He refuses but in the end gives it directly to the little girl. Although there is a short summary of how the legend began, this is not a story of Saint Nicholas's origins but rather a story of the role he plays in different countries. The story may be too difficult for beginning readers, but, it is a very good book to read aloud. The book is beautifully illustrated in pen and ink drawings by Charles Mikolaycak.

Mikolaycak, Charles. *Babushka: an old Russian Folktale*. New York: Holiday House, 1984.

This Russian folktale is about Babushka, a young woman who takes pride in keeping her house clean. One evening, in the cold winter, she is visited by three men. They ask her to join them as they follow the star that will lead them to the King. Babushka declines, saying she still has cleaning to do. The next morning she remembers the visitors and hastens after them. She searches for many years and, never finding the King, begins giving gifts to all children in hopes that they might be Him. She continues her search

every year. This version of the story of Babushka contains many bright pen and ink illustrations, and, although it may be too difficult for beginning readers, it is an excellent read-aloud.

Robbins, Ruth. *Baboushka and the Three Kings*. Berkeley, California: Parnassus Press, 1960.

This 1960 Caldecott Medal winner, is another version of the Baboushka tale. Baboushka is visited one night by three kings who ask her to accompany them to a place where a Babe has been born. She declines, but asks them to stay with her through the night and leave in the morning. They do not stay and Baboushka goes back to her scrubbing and cleaning. In the morning, she reconsiders, but cannot find the path of the three kings. She searches from village to village for the Babe, but never finds him. During the same season every year, she renews her search, bringing gifts to children in hopes that they are the Babe. The story is easy-to-read and includes a song of Baboushka.

Rockwell, Anne. *Befana: A Christmas Story*. New York: Athenaeum, 1976.

In this version, Befana becomes a hermit after the loss of her husband and child to illness. One night, as she is cleaning her home, she receives two visits: the first, three wise men, and then, a ragged shepherd. Before moving on, they each invite her accompany them to Bethlehem to greet a newborn, but she refuses. After thinking about the requests for some time, she decides that she wants to go. Although angels help her, she never catches up to the strangers. From then on, she gives gifts to every sleeping baby and child, just in case that child is the one she is seeking. Rockwell's version of the story of Befana contains much more detail than De Paola's. The print is smaller and works better as a read aloud. The black and white pictures are too plain to hold children's attention for very long.

Iktomi, the Sioux Trickster

GRACE OMURA

> Among American Indians the teller of stories is a weaver. His designs are the threads of his personal saga as well as the history of his people. Though the designs are always traditional, the hands that weave them are always new. These stories, like ancient Indian designs, have been passed from one generation to the next and sometimes have been borrowed by one tribe from another. (Musser and Freeman 1989, 5)

Introduction

Native Americans are studied in many contexts throughout the curricula of most elementary schools. In the primary grades, children learn about Native Americans in units about Christopher Columbus and Thanksgiving. In the middle grades, Native Americans are studied in American history and in the history of individual states. In addition, social studies units may focus specifically on various Native American tribes. As children learn about Native Americans in textbooks, stereotypes are often perpetuated. Although such stereotyping is often unintentional, it exists, nonetheless, in American books and media (Musser and Freeman 1989, 5).

Legends and folk tales are very important in Native American culture. Stories are told in the oral tradition, and they present a rich and vibrant source for learning about Native Americans. The folklore of a culture gives students an awareness of that culture's beliefs, values and history (Musser and Freeman 1989, 6). Including culturally accurate folklore in elementary school curricula helps to acquaint

students with an expanded world view and helps to dispel stereotypes. This, in turn, helps them understand the reasons behind differing attitudes and behaviors (Vugrenes 1981, 454).

Native American Trickster Tales

Legends about Native American Tricksters are amusing tales which are not meant to be believed, but which often have moral lessons incorporated in them. Native American children learn what is acceptable behavior through the telling of Trickster tales. The stories are told mostly at night when children are ready for sleep. Adult listeners prompt the storyteller to interject comments about the stupidity of believing anything the Trickster says or does. Everyone enjoys hearing about the Trickster's disreputable ways, for without meaning to, he gives the gift of laughter (Goble 1989, n.p.).

In most myths, Trickster is represented as an incipient being of undetermined proportions, a figure foreshadowing the shape of man (Chapman 1975, 254). Additionally, Trickster is not easily characterized because his persona is comprised of at least three distinct roles: an aggressive Culture Hero such as the Monster-Slayer, the cunning Culture Hero, and the overreaching Trickster. The changes in his character can even be seen in the same story. In one legend he starts out as a benevolent physician. Later in the story he is humiliated by his

friend's superior power in thwarting an attempted theft and when the story ends, he is again the Trickster duped by his companion's luck. (Wiget 1985, 15).

Role of the Trickster in Native American Culture

All Native American tribes have a Trickster but he is known by many different names: Iktomi, Coyote, Sinti, Old Man Napi, Nanabozo, Sinkalip, Wihio, Veho and others (Goble 1990, n.p.). Among Native Americans, Trickster is at one and the same time "creator and destroyer, giver and negator, he who dupes others and who is always duped himself. He knows neither good nor evil, yet he is responsible for both. He possesses no values, and is at the mercy of his passions and appetites, yet through his actions all values come into being" (Chapman 1975, 254).

The form of Trickster is personified according to regions: in the Far West he is known as Coyote, in the Northwest and Arctic as Raven, in the East as Hare, in the North Woods as Canada Jay or Wolverine, on the Plains as Spider or Old Man (Wiget 1985, 16). But these characters are not necessarily equated with the actual animal for the Trickster possesses no well-defined or fixed form. Despite his many appearances in animal forms, Trickster is a man, with a full range of human possibilities. He can exchange animal and human form at will,

and will do so to evade or deceive others, but his motivation is recognizably human (Wiget 1985, 16).

Laughter, humor and song permeate everything Trickster does. However, it is difficult to say whether the audience is laughing at him, at the tricks he plays on others, or at the implications his behavior and activities have for them (Chapman, 1975, 24). His behavior is always scandalous. His actions are openly acknowledged as madness by the elders who perform his stories with obvious delight on many winter nights. Yet these same respected voices assert the sacredness of these tales that always involve the most irreverent treatment of such topics as sexuality or religion. Many Westerners reading these stories for the first time don't know how to interpret them. Some find them at best a puzzling inconsistency, at worst a barbaric mystery that this idiot and miscreant was in some unaccountable way also the culture hero (Wiget 1985, 16).

Types of Trickster Tales

There are three general types of Trickster tales. Some Trickster stories focus on men's bodily functions, undermining men's belief in their own ability to govern themselves. A second type of tales uses bawdy elements to heighten a satire on social or religious customs. In a third type, Trickster appears in human form and is "an undisguised

attack on the dangers of institutional power in a social setting" (Wiget 1985, 17).

Most of the tales dealing with bodily functions "are in the best burlesque tradition and provide a telling commentary on the great lengths to which men will go to satisfy an enormous desire to which they surrender themselves and yet over which they pretend to maintain absolute control" (Wiget 1985,17). Typical of these are the stories of the Winnebago Trickster's rope-like penis. He keeps it in a box and carries it with him as if he had it under complete control. But he removes it only too readily and commands it to slither across the lake and have intercourse with the chief's daughter.

The tale known as *Iktomi and the Ducks* illustrates the satire on religious customs. This legend tells of the hazards of blind faith, the inordinate mystery of sacred things and the vanity apparent when power is desired for its own sake (Wiget 1985, 17). In one version of this tale, Trickster encounters a group of ducks. Seeing them as the source of his next meal, he deceives them with the offer of sacred songs. In order for the ducks to hear the sacred songs, they must dance with their eyes shut. They comply and he slays almost all of them. He commands his face to watch over the meal as it cooks while he sleeps. He awakes to find that his face has failed to guard the meal as he directed and all

has been lost to a hungry coyote. Poetic justice is served for the Trickster becomes the Tricked.

In the third type of tale, Trickster undermines the tribe's social order (Wiget 1985, 17). In one well-known tale, *Trickster Marries the Chief's Son*, the danger of confusing the power of an office with the power of man is illustrated. In this story, the chief behaves in an unthinkably dangerous, foolish and autocratic way. He pledges his son's hand and the tribe's future, to a woman who is an absolute stranger because she is an attractive woman who was recommended by an old woman not of high standing. This story reveals that it is more important to the chief to have his son marry an attractive woman than to arrange a sound marriage for the sake of the tribe (Wiget 1985, 17).

Iktomi, the Sioux Trickster

Iktomi is like the other Tricksters in that he is very clever with unusual magical powers. But he can also be very stupid, a liar and a mischief-maker. He is always trying to get the better of others but usually ends up getting fooled himself. The mention of Iktomi's name makes people smile, for he is always up to no good and gets himself into all sorts of trouble. He lacks all sincerity and has no moral values. Tales about Iktomi remind us that unsociable and chaotic behavior is never far below the surface; we can see ourselves in him (Goble 1990, n.p.).

Iktomi's actions are deliberately humorous to catch people's attention. Once that happens, it is easier to communicate on another level through the use of humor (Dooling 1976, 55).

In addition to his image of a mischief maker, the Sioux also view Iktomi as a culture hero who brings important and sacred things to the people. The Sioux have a belief that they never need to make their own arrowheads out of flint. They find them on the prairie already made by Iktomi and this is his offering to the people. The association of flint with fire and lightning makes the flint arrow-point very valuable and sacred (Dooling 1976, 62).

Iktomi means spider in the Sioux language called Lakota. According to Joseph Epes Brown, selecting the spider as a trickster was an appropriate choice for several reasons: spiders are also tricky, there are many different types of spiders and they are able to do many different things that are seen as powerful by the Sioux people (Dooling 1976, 62). The Sioux have observed what spiders do and have drawn parallels to their own lives.

One of the traits the Sioux admire is that spiders ingeniously trap their prey. The Sioux have watched and learned from spiders and have taken that knowledge and applied it, non-literally, to their lives. For example, spiders that build their webs in concentric circles are able to produce two different kinds of thread, one smooth and one sticky. When

making webs, the threads that go in the center are smooth but the threads that are in concentric circles are sticky and catch the prey. There is a message in this: as long as you travel to the center you don't get stuck, trapped, or eaten up. But if you go to the right or left, if you diverge from the straight way to the center, you get caught. (Dooling 1976, 62).

Another trait is that when hatched out of their eggs, certain types of spiders send little filaments into the air and they are carried by the winds for great distances. Sioux people see this as a particular control that spiders have over the forces of the winds and this is a power that they would like to have themselves (Dooling 1976, 62). A third trait is that the spider is thought of as very industrious because he is always working, weaving or building. Thus, he is held up as an example to young girls for his hard working behavior.

Conclusion

When contemporary Sioux tell a story, it is often about Iktomi. Iktomi is still alive and stories which never existed in the "Buffalo Days" have been created. However, he is in danger of being viewed as merely a whimsical character because his adventures are always entertaining. Stories are told about Iktomi so that Sioux children will learn the values of the tribe in a non-moralizing way. In former times, he lived

in people's minds and characteristics; their insincerities, ambitions and vulgarities were humorously likened to those of Iktomi (Goble n.p., 1990). In order for Iktomi stories to continue to have true meaning and power, they must embody the values of the Sioux in addition to making us laugh. Otherwise the purpose, for which they are told, will be lost.

Reference List

Chapman, Abraham, ed. 1975. *Literature of the American Indians: Views and Interpretations.* New York: New American Library Inc.

Dooling, D.M. 1976. The Wisdom of the Contrary: A Conversation with Joseph Epes Brown. *Parabola* 4:54-65.

Goble, Paul. 1989. *Iktomi and the Berries: A Plains Indians Story*. New York: Orchard Books.

Goble, Paul. 1990. *Iktomi and the Ducks: A Plains Indians Story*. New York: Orchard Books.

Musser, Louise S. and Freeman, Evelyn B. 1989. Teach Young Students about Native Americans: Use Myths, Legends and Folktales. *The Social Studies* 80: 5-9.

Vugrenes, David E. 1981. North American Indian Myths and Legends for Classroom Use. *Journal of Reading* 24: 494-6.

Wiget, Andres. 1985. *Native American Literature*. Boston: Twayne Publishers.

Selected Annotated Bibliography

General Background Information

Using Native American Tales in Elementary Classrooms

Bosma, Bette. *Fairy Tales, Fables, Legends and Myths: Using Folk Literature in Your Classroom.* New York: Teachers College Press, 1992.

This wonderful resource for teachers and librarians offers both background information and relevant teaching ideas for using folk literature to teach reading, writing and content subjects. There is an annotated guide to recommended folk literature for children which includes a brief summary of the plot, origin of the tale, and suggestions for using the selection in the classroom. Appendix B offers geographic information about Native American tribes and the most common trickster hero of the tribe is named whenever possible.

Musser, Louise S. and Freeman, Evelyn B. "Teach Young Students about Native Americans: Use Myths, Legends, and Folk Tales." *The Social Studies* 80 (January-February 1989) 5-9.

This article discusses the value of using the traditional literature of Native Americans to help elementary-aged children learn the values, history and culture of Native Americans. Included in this article is a bibliography of picture books, collections of tales and songs, poetry and chants. There is also a section on factors to consider when selecting traditional literature and the authors recommend that teachers carefully consider the authenticity of tales.

Vugrenes, David E. "North American Indian Myths and Legends for Classroom Use." *Journal of Reading* 24 (March 1981) 494-496.

This article describes how including culturally accurate myths and legends in elementary level curricula The author stresses that an essential function of education is to help young people understand that people from different backgrounds may see things in different ways and that there are different ways of viewing and solving problems. The most valuable feature of this article is that it lists authentic sources from which stories can be obtained.

General Information about the Sioux Tribe for Teachers and Librarians

Gray, Louis Herbert, ed. *The Mythology of All Races*. 13 vols. New York: Cooper Square Publishers, 1964. Vol. 10: North American, by Hartley Burr Alexander.

This book gives excellent background information about the various North American Native American tribes. The relationships of tribes to each other are described and the author attempts to define similarities and differences. The book is broken into chapters by regions, and the Sioux are described in the chapter on the Great Plains.

Kopper, Philip. *The Smithsonian Book of North American Indians: Before the Coming of the Europeans*. Washington, DC: Smithsonian Books, 1986.

This book contains large photographs and text describing aspects of North American Indian culture. Tribes are divided by location and there are chapters that describe general differences and similarities between tribes. The Sioux are mentioned in the chapter on the Plains Indians. The value in this book lies in its colorful photographs, which will keep students' attention while the short passages, containing information on a wide range of topics, are read aloud.

Marken, Jack W. and Hoover, Herbert T. *Bibliography of the Sioux.* Native American Bibliography Series, no. 1. Metuchen, N.J.: Scarecrow Press, 1980.

The authors have attempted to list all the important books and articles published through 1978 relating to the Sioux. The entries in this bibliography are organized in alphabetical order under subject headings. Several bibliographies are relevant to Iktomi tales: Fiction and other Works, History, Literature--Collections and Stories, Types of Literature and Criticism.

Ortiz, Roxanne Dunbar. *The Great Sioux Nation: Sitting in Judgment on America.* New York: The American Indian Treaty Council Information Center, 1977.

This book is based on testimony given at the Sioux Treaty Hearing held December 1974. In this compilation is ". . . probably the most complete history and analysis of Sioux culture. . . ". The article on Oral History by Beatrice Medicine, a Sioux anthropologist, explains why oral history and folklore were very important to tribes like the Sioux who did not have a written language. It is easy to read and informative.

General Information about Iktomi the Trickster Tales

Chapman, Abraham, ed. *Literature of the American Indians: Views and Interpretations.* New York: New American Library Inc., 1975.

The chapter by Paul Radin entitled "The Trickster" gives a short and concise analysis of the characteristics of Trickster tales. The author explains how Trickster is at the same time creator and destroyer, giver and negator, he who dupes others and is always duped himself. The author believes that Trickster stories can be interpreted as meaning man's struggle with himself and the world into which he is thrust. Iktomi is not mentioned by name in this article, but it is still a valuable resource.

Dooling, D.M. "The Wisdom of the Contrary: A Conversation with Joseph Epes Brown." *Parabola* 4 (Winter 1976) : 54-65.

Joseph Epes Brown is a well-known authority on Plains Indians. Brown spent eight months with Black Elk, a Sioux medicine man, learning about the rites and ceremonies of the Sioux people. This article focuses on the Trickster, and Iktomi is among those mentioned. Brown specifically gives examples of how Iktomi, the mischief maker and Trickster, also appears as a hero in a positive form. This is an informative article that is easy to read due to its interview format.

Erdoes, Richard, ed. and Ortiz, Alfonso, ed. *American Indian Myths and Legends.* New York: Pantheon Books, 1984.

This book contains 166 legends categorized by different tales including Trickster tales. Some of the Plains Indians tales were jotted down at powwows, around campfires, even inside a moving car. Others are classic tales which appear here in their original form. A third group comes from 19th century stories, which, while containing the nuggets of original tales, were also embellished. This book defines Iktome (Iktomi) as the Sioux Spider Man. The five Iktome stories are not appropriate for children to read as they have sexual connotations. A storytelling approach would be best for these stories.

Wiget, Andres. *Native American Literature.* Twayne's United States Authors Series, no. 467. Boston: Twayne Publishers, 1985.

This book provides a good general overview of Native American literature. The first chapter focuses on oral narrative, and a portion of it is devoted to the Trickster. The names that the Trickster is known by in different tribes are explained as well as a discussion of the meaning of Trickster tales. Even though there is no specific information about Iktomi, this is a valuable

resource. In a few pages the reader is given a great deal of information about the origin and general characteristics of Trickster stories across several Native American tribes.

Information about the Sioux Tribe for Children

McGovern, Ann. *If You Lived with the Sioux Indians.* Illustrations by Bob Levering. New York: Four Winds Press, 1974.

This interesting book focuses on the way the Sioux lived for fifty years, from 1800-1850. The ending of the books tells about the way Sioux Indians live today. The format of this book is in question-and-answer style. It describes the daily life of the Sioux--their clothing, food, games and customs. Children will find the sections dealing with Sioux boys and girls especially interesting when they compare the Sioux lifestyle to their own lives. The illustrator's detailed line drawings give an authentic picture of what it was like to live with the Sioux during that time.

Wolfson, Evelyn. *The Teton Sioux: People of the Plains.* Bookfield, Conn.: Millbrook Press, 1992.

This informative book traces the history of the Teton Sioux from the mid-1600s to the present. The text is written at about a fourth grade readability. Different chapters describe life on the Plains before and after the arrival of white soldiers and other strangers. There is a time line of important dates in the history of the Sioux plus a glossary and a bibliography which includes books for children as well as adults. There are many colorful drawings and photographs. It is an excellent resource for children to use.

Traditional Tales

Eastman, Charles A. and Eastman, Elaine Goodale. "Unktomee and His Bundle of Songs." In *Wigwam Evenings: Sioux Folk Tales Retold*. Lincoln, Neb.: University of Nebraska Press, 1990. pp.79-87.

Iktomi is known as Unktomee, the Spider, in these stories first published in 1909. There are two stories about Unktomee in this collection. Both are appropriate for children in the upper elementary grades to read due to their choice of language and short length. Several stories are supplemented with line drawings.

Unktomee and His Bundle of Songs is a version of the story of Iktomi and the Ducks. Unktomee meets up with a flock of ducks. He carries a load of dry grass on his back which he tells the ducks is his bundle of songs. He tricks the ducks into entering a teepee and sings them a song. The ducks shut their eyes and dance around and Unktomee seizes one at a time and wrings its neck. But one small duck opens his eyes and warns the others and they fly away. Unktomee prepares the ducks for eating but falls asleep while they are cooking in a pot. Fox, who Unktomee was rude to earlier, returns and eats all the ducks while Unktomee sleeps. This legend teaches that he who deceives another may himself be deceived one day.

_____. "Unktomee and the Elk." In *Wigwam Evenings: Sioux Folk Tales Retold*. Lincoln, Neb.: University of Nebraska Press, 1990. pp. 89-98.

Iktomi envies the Elks for he believes that they have an easy life and begs to become one of them. Unktomee passes a test and is admitted into their company. In fact, he is made the chief because he so wants to be. Twice he falsely arouses them to flee. The third time they lay down to rest, the Elks steal away from Unktomee while he sleeps and he is severely wounded by a hunter. This legend teaches

us to be well content with our own for there is no life that is free from hardship and danger.

Goble, Paul. *Iktomi and the Boulder: A Plains Indians Story.* New York: The Trumpet Club, 1988.

All of Paul Goble's Iktomi picture books are written at about a third grade readability and are beautifully illustrated. Each has an introduction page giving background information about the tale and a note for the reader explaining how to read the text in Sioux storytelling style.

In this story, Iktomi takes back a gift that he has given to a boulder. The boulder is angry and rolls over Iktomi. Iktomi pleads for help from different animals on the prairie but they are unable to free him. Finally, bats appear and Iktomi tricks them into helping him. Angered over what Iktomi tells them, they hit the boulder, breaking off pieces of it until nothing is left but little chips. This story explains why bats have flattened faces and why there are rocks scattered all over the Great Plains.

_____. *Iktomi and the Berries: A Plains Indians Story.* New York: Orchard Books, 1989.

Iktomi goes hunting one morning boasting about what a great hunter he is. He doesn't watch where he is going and falls into a river. When he pulls himself out, he spots some beautiful red berries in the water. Silly Iktomi doesn't realize that what he sees is a reflection and goes diving for the berries. He ties a rock around his neck and almost drowns. When he frees himself and floats to the surface of the river he finally sees the branches loaded with berries above him. In anger, he beats the tree until all the berries fall off into the river.

In this book the author explains how the Sioux pick buffalo berries after the first frosts of fall by spreading cloths under the bushes and beating the branches just like Iktomi did.

_____. *Iktomi and the Ducks: A Plains Indians Story*. New York: Orchard Books, 1990.

This is a version of the story in the Eastman collection, *Unktomee and His Bundle of Songs*. There are a few differences, but the stories are generally similar. Once again Iktomi lures innocent ducks off a pond with his promise of singing them his latest songs. He tricks them into dancing with their eyes closed and manages to kill a few. While Iktomi waits for the ducks to cook, the sound of two trees scraping together bothers him. He climbs up to pull the trees apart and gets trapped between them. While he is stuck, coyote comes by and eats all his ducks. Coyote fills the one remaining duck with red-hot coals and when Iktomi is finally freed, he takes a great bite and gets a mouthful of red hot coals!

_____. *Iktomi and the Buffalo Skull: A Plains Indians Story*. New York: Orchard Books, 1991.

Iktomi, the trickster, gets dressed up and goes off in search of some girlfriends even though he is married. He interrupts a powwow of the Mouse People and gets his head stuck in a buffalo skull because he is so curious. He crashes around blindly until he begs his wife to break the skull off his head. She does so gladly because she knows where he was headed that day. The story reminds us not to put our noses into other people's business and to remember that buffalo skulls are sacred and must be respected.

Rosebud, Yellow Rose. "Iktomi and the Red-Eyed Ducks." In *Tonweya and the Eagles and other Lakota Indian Tales*. New York: Dial Press, 1979, pp. 86-93.

This version of the story is very similar to Goble's because Iktomi gets trapped between two trees. In this story, it is fox who comes along and eats Iktomi's roast ducks while he is stuck in the trees. There are nine other stories in this collection ofLakota, or Sioux, tales. Each legend is written at about a fourth grade readability and each is illustrated with a detailed line drawing. The stories in this book were told to the author by her father, Canowicakte, of the Sioux tribe.

The Roles of Coyote in Selected Native American Cultures

CATHERINE THOMAS

Introduction

Today's communication technologies bring different societies closer than ever before. Although this may be scary for some people, the beauty of this phenomenon is that societies that have lived in isolation are now beginning to share their knowledge and culture. In this shrinking world, the differences as well as commonalities of many cultures are becoming apparent. In spite of these differences there is a parallelism amongst cultures: we are all striving to seek the truth in varying ways. We have been shown, through lessons learned, the differences between acceptable and unacceptable behavior. Some have learned them in church or at the synagogue, at school, or at home. Some have learned life's lessons at a young age, or when older, while others may never learn them at all. All cultures have their own methods of teaching, showing and learning. Various methods include books, lectures, instruction, setting examples, and stories.

Folktales are stories that are orally passed down from generation to generation. They are one method of showing appropriate forms of behavior. Native American tribes, such as the Navajo, use storytelling for many reasons. One, as mentioned earlier, is to teach acceptable behavior. Another reason is to explain the cosmogony of the culture as in the Emergence Myth. A third reason is to explain the origin of natural phenomena such as when Coyote places the stars in the sky.

Purpose of Trickster Tales

There is a purpose behind most folktales or else they would not be consistently passed on through the generations. What is the purpose behind these trickster tales? As was mentioned earlier, some of these tales are a means of teaching. In the majority of Coyote tales, Coyote, through his gullibleness and

self-seeking, shows inappropriate behavior. They are lessons for old and young alike of how not to be. As with most questions, however, the purpose of Coyote stories is not simply answered.

The second purpose of these stories is to explain how certain things came to be. The story, *Who Will Be the Sun?* a Kutenai Coyote trickster tale retold by Joanna Troughton, explains how some animals have paler stomachs and darker backs. The tale also explains that when there is a fire people can always find a trail on which to lie to save themselves. In a Hopi tale, the placement of the stars is explained through Coyote's rashness and impatience when he throws the stars haphazardly into the sky.

Since many Native American stories are told as explanations for natural occurrences there is not always an easy, "happily ever after" type ending. Many times Coyote may die in one story only to reappear in another. The motive behind these stories is not necessarily to entertain, but to teach and to explain.

A third reason for these stories is that they explain the beginnings of their culture. As Genesis, in the Bible, is an explanation of the birth of humans and the universe, so is the Emergence Myth an explanation of beginnings. In some Native American cultures, Coyote was present during the time of the New People's Emergence into the New World. In Navajo, Coyote was present with First Man and First Woman as they ventured out from the underworld. So, too, was he present in the Emergence Myth stories of the Okanagon tribe. One Okanagon story of the Emergence of man explains why Coyote must be the trickster, as well as the impersonator (Lopez 1977, 1).

In one such Okanagon story, Coyote desires a new name after the Great Spirit announces that the creatures may turn in their names for new ones. Coyote, tired of being seen without respect and laughed at all the time, decides he wants a more majestic name such as Grizzly Bear, Salmon, or Eagle. Wanting to be first

in line the next day, Coyote fights with sleep but is unable to stay awake. The next day, when he wakes, it is very late in the morning. When he arrives to the place of the Great Spirit, he learns that all the names he desires are taken. He is stuck being Coyote, the trickster and the impersonator. At this time, the Great Spirit confides in Coyote that it is the way it should be, for Coyote is needed to be the trickster and impersonator in order to help the New People as they enter the New World. The Great Spirit tells Coyote that it will be his purpose to teach the New People how to survive in the New World for they will know nothing. Coyote must teach them how to hunt buffalo and how to catch salmon, he must also teach them how to dress and how to sing. Coyote is shown that, although he does silly things, it is okay because it is his way and the people will be grateful to him (Lopez 1977, 1-3).

Coyote in Navajo Myth

Coyote, in the Navajo culture is a mythic character that has been around long before the New People came to be. The New People are the humans present today. Coyote was of a generation known as First People. First People were neither human in appearance, nor did they take the physical form that their names reflect. Coyote was not in the form of the coyote as Raven was not in the form of the bird. What is intriguing about Coyote is that although his most popular and well-known guise is the trickster, he is actually a much more complex and powerful character in many Native American cultures. In his book, *Navajo Coyote Tales*, Berard Haile shows in a graph the variety of levels Coyote operates on, or masks that Coyote wears, in various stories (Haile 1984, 11). Even in the individual stories, Coyote's character is not stagnant. In the story, *Coyote and Deer*, Haile illustrates that Coyote's status crosses eight different levels, showing that Coyote is not merely a trickster. In one story alone he begins as god, then

crosses over to savior then to trickster or gambler and ends up as fool at the end of the story. No single label can be placed on Coyote, he moves too much to be confined and tucked into the niche labeled "trickster." Haile goes as far as to call Coyote, "Excrement-corpse-fool-gambler-imitator-trickster-witch-hero-savior-god" (Haile 1984, 7).

Coyote in Other Native American Tribes

Coyote is seen in other Native American tribes as well as Navajo. Some of these tribes include various Apache tribes, Crow, Kutenai, Pawnee, Shoshone and Taos (Carroll 1984, 108) as well as the Hopi tribe. Another name Coyote goes by in these tribes is Old Man Coyote. Not all tribes see Coyote in the same light. The common character trait of Coyote that threads its way through these tribes is trickster. But many cultures see Coyote only as some variation of trickster or buffoon. For example, in many of the Navajo stories which feature Coyote, he can be seen as hero or as god, at some point in the story, but in the Hopi culture, Coyote is not given that much respect. Berard Haile shows another graph that illustrates Coyote's various traits in Hopi tales. In Hopi, according to Haile, Coyote's range stays predominantly within the excrement-fool-gambler-trickster range (Haile 1984, 18). Very rarely does he model behavior that is reminiscent of hero, savior or god. Ekkehart Malotki in *Gullible Coyote* states that, "The overall esteem that the Hopi have for coyote the 'range creature' is quite low. The predominant view holds that the animal is a rather ordinary critter with no positive attributes whatsoever" (Malotki 1984, 3-4). In Hopi tales, Coyote is distinguished from other characters by "his extreme gullibility, his bent for mimicry, and his carnal wantonness" (Malotki 1984, 10). Even though the Hopis have such a low view of Coyote, they still tell the story of how he tries to come to the aid of humans by attempting to steal fire for them. In the end it is the vulture

who succeeds in obtaining the fire, but "this is one of the few instances where Coyote comes close to fulfilling the role of a culture hero in Hopi mythology" (Malotki 1984, 17).

Variations of Coyote Stories

One important aspect of these stories is that since the Native American tribes did not have a written language for many hundreds of years, these stories were passed along orally. During the winter season the family would gather around the light of the fire and were told Coyote stories, usually by the person who is well versed in these stories. [In keeping with this tradition, this author suggests that Coyote stories be told only during the winter season in respect of the Native American tradition.] Since these stories were passed along orally there can be a number of variations to one story. Although the basic plot is relatively similar, within one tribe there can be differences in the story. For example, in the story of Coyote and his cousin Horned Toad the main theme in all the versions is that of Coyote trying to trick Horned Toad out of his cornfield. The variations are seen in the particular details. For example, there are different ways that Coyote eats Horned Toad, and in one version of the story Coyote dies of fright while in another he merely passes out.

Translations of Coyote Stories

Along with variations of Coyote stories there is also more than one way of translating these stories. One type of translation is a word for word, literal, translation of the Native American language which could be used to show differences in cultural storytelling. Since the semantics of the Native American tribe are different from other languages, these literal translations will not make sense. Another method involves translating a story into European prose. The

purpose of this method is to rearrange the words so they will make more sense in the translation. A more recent type of translation called "ethnopoetic verse" is one in which the story is represented as lines which are treated as a unit. When written down these lines look similar to European poetry (Bright 1993, xiii-xiv). Bright has criticized ethnopoetic translations and mentions that many scholars have questioned this particular technique of translation. But Bright also believes that the translation of Native American stories into lines has two values:

> First, it represents an effort to present the elements of phonological, grammatical, and semantic *parallelism* that exist in the originals and that are basic to their effectiveness. Second, it represents a typographic attempt to focus the attention of readers: to encourage the type of close reading that we might not accord to a page of run-on, wall-to-wall prose. In these terms, the best translation of a text is someone who knows the structure of the native language and who strives for a translation that reflects both the substance and the form of the original (Bright 1993, xiv).

When choosing a translation of a story the teacher or librarian must attempt to choose translations which are true to the spirit of the culture. A storyteller will get closer to the essence of the story if the translation has been done either by a person who was born and raised in that culture or by a person who has lived in the culture and studied it to such an extent that the translator can retell the story without losing its flavor. Within these stories the reader is shown glimpses into a way of believing, thinking and living that must be honored and respected.

Ceremony

Coyote not only plays a role in many of the stories in Native American folklore, he also plays a role in the religious aspects of the Native American cultures, including Navajo. Leland Wyman states that although there is not a Navajo term for "religion," it is the closest term that can be used to label the Navajo belief system of the supernatural forces that control their world (Wyman

1983, 536). Many ceremonies are still being performed today. Unfortunately, some of these ceremonies are extinct, or are close to becoming extinct. Ceremonies are methods of maintaining the spiritual balance.

> Ceremonialism is the system the Navajos have developed to cope with the uncertainties and dangers of their universe. . . . Evil and danger come from disturbance of the normal order, harmony, or balance among the elements of the universe and absence of control. . . . There are numerous things or powers in the universe that are indifferent or good when under control and in harmony with man but that may be potentially evil when uncontrolled (Wyman 1983, 536).

The Navajo achieves and maintains this control through ceremonies. The majority of these are performed to cure any sickness or potential sickness that comes about when the powers of the universe are offended, or when taboos are broken. Another reason to perform a ceremony is when a person becomes excessive in activities as "gambling, sexual activity, or even harmless pursuits as weaving" (Wyman 1983, 536).

Coyoteway

The umbrella term for these ceremonies in the Navajo culture is Holyway Chantways. There are seven subgroups of the Holyway Chantway: Shooting Chant, Mountain Chant, God-Impersonators, Wind Chant, Hand-Trembling Chant, Eagle Trapping, and chants that have no particular affiliation. One ceremony that is becoming extinct is Coyoteway. This ceremony belongs in the subgroup, God-Impersonators. This name is given because the ceremony is performed by impersonators who dress up as Yeis (Holy People) during a nine-night period. Yeis appear on the final night in a public dance and are representative of the supernatural forces that need to be present for the healing process (Wyman 1983, 546).

A variety of taboos surround the Holy Person, Coyote, most of which involve the treatment of the animal, coyote. If these taboos are broken, it is believed that Coyote causes illness which can only be healed through the ceremony, Coyoteway. These taboos include:

> Coyotes must not be hurt or killed. Coyote flesh may never be eaten. In hunting, the viscera of game animals must be left for coyotes to scavenge, as the share of game owed to the Holy Person, Coyote, who is man's companion in the hunt. Coyotes may not be watched as they die, lest their twitches enter the onlooker and produce disease. Dead coyote carcasses may not be touched. Symptoms diagnosed as Coyote illness appear to include nervous malfunctions, mania, sex frenzy, and rabies (Merker 1981, 245).

The ceremony, Coyoteway, is performed because illness is brought on when the patient becomes excessive in some area of his/her life. Even though the character of trickster conjures up images of laughter and fun through his selfish antics, Coyote is also a Holy Person. Coyote is not to be taken lightly even though he plays the fool at times. The lessons he teaches are important. Through Coyote's insatiability for sex and food he teaches the lessons of greed and what the repercussions can be when the self is placed above others.

Summary

As we have seen, stories play a powerful role in Native American cultures. The stories which feature Coyote are just one example of teaching. Coyote, having a variety of roles in the Navajo culture demonstrates acceptable behavior, teaches about the culture's cosmogony, and explains how certain things came to be. There is a wealth of information and knowledge within these stories.

Conclusion

In what we hope will become a multi-cultural society it is becoming imperative to realize that there are other ways of viewing the world. It is important to teach children that one culture is not better than others. The time is now to widen our own horizons and look at other ways of living. We must show the differences, not to demean or to negate, but to celebrate the diversity of cultures and beliefs. Then we will begin to see that, underneath the exterior differences, we are all truly similar.

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Bright, William. 1993. *A Coyote Reader*. Berkeley: University of California Press.

Carroll, Michael P. 1984. The Trickster as Selfish-Buffoon and Culture Hero. *Ethos* 12:105-30.

Haile, Father Berard. 1984. *Navajo Coyote Tales--The Curly to Aheedliihii Version*. American Tribal Religions Series. Lincoln: University of Nebraska Press.

Lopez, Barry Holstun. 1977. *Giving Birth to Thunder, Sleeping with his Daughter: Coyote Builds North America*. Kansas City: Sheed Andrews and McMeel.

Molotki, Ekkehart and Michael Lomatuway'ma. 1984. *Hopi Coyote Tales--Istutuwutsi*. American Tribal Series. Lincoln: University of Nebraska Press.

Merker, Daniel. 1981. The Psychodynamics of the Navajo Coyoteway Ceremonial. *The Journal of Mind and Behavior* 2: 243-57.

Wyman, Leland C. 1983. Navajo Ceremonial System. *Handbook of North American Indians* vol. 10: 536-57.

Selected Annotated Bibliography

General Background Information

Bright, William. *A Coyote Reader*. Berkeley: University of California Press, 1993.

The majority of stories included are translations of Coyote with a few sections on traditional Coyote from the viewpoint of other Native American tribes as well as Navajo. The chapter on Coyote mythic background is a good place to go for a brief look at how Coyote traverses many tribes across a wide geographical area. If the reader wishes to look at a variety of tribes rather than just Navajo this book would be helpful.

Haile, Berard. *Navajo Coyote Tales--The Curly to Aheedliihii Version*. American Tribal Religions Series. Lincoln: University of Nebraska Press, 1984.

The author concentrates mainly on the Navajo, but in the introductory essay the Navajo Coyote tales are compared to the Hopi Coyote tales. The three parts of this book concentrate on different elements of Coyote. The tales are given here in both English and Navajo. The introduction is an excellent tool in which to see how Coyote is not always presented as merely a trickster in the Navajo myth. A good introduction into the similarities and contrasts of how the Hopi and the Navajo view the Coyote in their myths. The publisher suggests that this publication should be used in conjunction with "Hopi Coyote Tales--Istutuwutsi," volume 9 in the same series.

Kroeber, Karl. *Traditional Literatures of the American Indian.* Lincoln: University of Nebraska Press, 1981.

Divided into five sections this book introduces Native American traditional literature to the non-specialist. Each chapter introduces a different tribe or a topic as presented by a specialist in that field. There is a Navajo translation of "Coyote and Prairie Dogs" as told by Yellowman and includes a line by line analysis of the narrator telling the story as well as the responses of the audience. It is a good source for teachers to be introduced to other tribes as well as being introduced to Coyote because of its broad spectrum of themes. The book shows insight and explains some different viewpoints between European and Native American thinking when looking at oral narratives.

Lopez, Barry Holstun. *Giving Birth to Thunder, Sleeping with his Daughter: Coyote Builds North America.* Kansas City: Sheed Andrews and McMeel, 1977.

This book focuses on the character Coyote in many different Native American tribes including Navajo, Nez Perce, Karok, Cherokee, Cheyenne and Pawnee. In this collection, Coyote is not only seen as trickster. Some of the folktales show his more stately qualities as warrior and helper of the First People. Coyote and Horned Toad appear in yet another version of the tale. This book is best used by the teacher or librarian who wishes to learn more about Coyote in various tribes or to use during storytelling hour.

Malotki, Ekkehart, and Michael Lomatuway'ma. *Hopi Coyote Tales--Istutuwutsi.* American Tribal Religions Series. Lincoln: University of Nebraska Press, 1984.

This book reprints tales of Coyote in English and in Hopi. Background information relayed in the introduction as well as a glossary help to explain some terms and ideas. The bulk of the literature is devoted to translations of the tales. Some tales are suitable to be told in a class of 4th-6th graders, but be aware that some tales are unsuitable for children in today's society. This book would be excellent for the teacher to use to illustrate the rich variety of cultures that are found in the United States. The publisher suggests that this book be used along with "Navajo Coyote Tales," which is volume 8 of the same series.

Merkur, Daniel. "The Psychodynamics of the Navajo Coyoteway Ceremonial." *The Journal of Mind and Behavior* 2 (Autumn 1981): pp. 243-57.

The author delves into the psychosomatic symptoms leading up to the need for the Coyoteway Ceremony. He describes in great depth the illnesses associated with Coyote. Additionally, he looks at the nine-night ceremony which cures the afflicted patient. This is an excellent article for the teacher or librarian who wishes to learn more of the spiritual beliefs of the Navajo culture as well as to learn more of the psychological aspects of the ritual's effectiveness.

Radin, Paul. *The Trickster: A Study in American Indian Mythology*. New York: Schocken Books, 1973.

This is a good source for the instructor who wishes to learn about the mythological figure, the trickster, as it pertains to the Native American Winnebago tribe. The book is divided into five sections, the majority of which delve into the nature and meaning of the trickster myth, revealing some of the Winnebago culture, as well as comparing the trickster to Greek Mythology and a psychological look at the trickster. C.G. Jung contributes the psychological look at the trickster. An excellent, well rounded look into the trickster myth as seen by the Winnebago for teachers who wish to compare the Winnebago to another tribe.

Roessel, Jr., Robert, and Dillon Platero. *Coyote Stories of the Navaho People*. Rough Rock, Ariz.: Dine, 1968.

The Navaho Curriculum Center of Rough Rock Demonstration School in Chinle, Arizona created this book, which is part of a series intended for the Navaho children who attend Rough Rock School. The authors believe it would also be helpful to "non-Navaho students" as well. Fourteen chapters are devoted to different Coyote stories. In most of the stories he appears as trickster. A version of Coyote and Horned Toad is included and differs from Begay's. The book is simply illustrated and will not hold the attention of young children. These tales are best suited for a storytelling hour. Copies of this book may be obtained by contacting the Navaho Curriculum Center, Rough Rock Demonstration School, Chinle, Arizona 86503.

Welsch, Roger L. *Omaha Tribal Myths and Trickster Tales.* Athens, Ohio: Ohio University Press, 1981.

Written to "provide easier . . . access to the background and historical materials that can help us understand modern tales and help non-Indians appreciate the fact that the Omaha had a rich culture . . ." (p. 13). Welsch does precisely that. He collected many myths and tales from the book "The Cegiha Language" by James Owen Dorsey, who was a missionary-ethnologist. The author groups these trickster tales by character (Rabbit, Ictinike, and Coyote) as well as relaying tales related to myths and culture heroes; the Animal World; Animal and Man; Creation and Origin; and other tales. Following each story is an explanatory note that gives insight into the meaning of the myth or tale. This book would be an excellent tool to the instructor who wishes to delve into the culture of Omaha. The myths are clearly labeled and easily read.

Wyman, Leland C. "Navajo Ceremonial System." In *Handbook of North American Indians* vol. 10, Washington: Smithsonian Institution, 1983. pp. 536-57.

An excellent handbook that divides the United States into regions and concentrates on various attributes of different Native American cultures. The author explains in detail the significance that the ceremonies, as Coyoteway, have in the Navajo culture. In this way it is an excellent tool for the teacher or librarian who wishes to learn more about the religious aspects of the Navajo culture. Wyman delves into various aspects of the ceremonial systems and the role the Holy People play in these ceremonies. The author also looks at the ceremonial procedures as well as the equipment necessary to perform such ceremonies.

Traditional Tales

Begay, Shonto. *Ma'ii and Cousin Horned Toad: A Traditional Navajo Story.* New York: Scholastic, 1992.

A delightful retelling of the Navajo story of how Coyote tries to trick his cousin, Horned Toad, out of his corn field. To obtain Horned Toad's corn field, Coyote eats him. But Horned Toad survives and roams around inside Coyote pulling at his organs. The author, Begay, is one of sixteen children born to a Navajo medicine man, which gives him an insight into the Navajo culture. This book is wonderful to use as a clear example of Coyote acting like a trickster. The large beautiful illustrations make this book appropriate for storytelling in the 3rd and 4th grades. Contains a glossary.

Courlander, Harold. "Coyote and the Crying Song." In *People of the Short Blue Corn: Tales and Legends of the Hopi Indians.* New York: Harcourt Brace Jovanovich, 1970. pp. 82-85.

A wonderful Hopi tale that shows Coyote not as trickster but as fool. Coyote encounters a dove who is crying because she has hurt her hands. Mistaking her crying as a beautiful song, Coyote tries to memorize the "song." On his way home Coyote forgets the song and returns to the dove to ask her to sing it again. He continues to forget the song and returns to the dove a number of times asking her to sing it again. Getting tired of singing this song to Coyote, the bird paints a rock and leaves it in the field. Coyote returns for the third time to where the bird was and mistakes the rock for the dove. In his anger at forgetting the song, Coyote tries to eat the rock but hurts his jaw. Coyote cries in pain and a passing crow tells him that the song he is singing is beautiful. Since this story has no illustrations, teachers can adapt the story to tell to students in the 3rd-4th grades. Contains a glossary and pronunciation guide.

_____. "Coyote Helps Decorate the Night." In *People of the Short Blue Corn: Tales and Legends of the Hopi Indians*. New York: Harcourt Brace Jovanovich, 1970. pp. 25-26.

This story is an excellent example of an explanatory tale. Taking place at the beginning of time, before people, it tells how all the animals, except lazy Coyote, decorate the world by creating trees, mountains, deserts and mesas. The animals decide to put shiny objects in the sky but being tired from their day's work they decide to sleep for a while. As they sleep, Coyote becomes curious about the shiny objects and picks them up to look at them. Finding them useless, he throws them away over his shoulder. Finally, after tossing all of the objects, he looks in the sky. There he sees the shiny objects twinkling in the darkness. Since this story has no illustrations teachers can adapt the story to tell to students in the 3rd-4th grades. Contains a glossary and pronunciation guide.

_____. "Coyote's Needle." In *People of the Short Blue Corn: Tales and Legends of the Hopi Indians*. New York: Harcourt Brace Jovanovich, 1970. pp. 143-44.

This is a short, whimsical tale of how Coyote mistakes the bill of the hummingbird, who is buried in the sand, for a needle. When Coyote tugs at his bill, the hummingbird is shocked at Coyote's behavior and Coyote, in turn, is embarrassed. To appease the hummingbird, Coyote invites him over for dinner. As the time draws near for the hummingbird to arrive, Coyote buries himself in the dirt, leaving only his nose above ground. The hummingbird pulls at Coyote's nose mistaking it for a jug. This time it is the hummingbird's turn to be embarrassed. Since this story has no illustrations teachers can adapt the story to tell to students in the 2nd-4th grades. Contains a glossary and pronunciation guide.

_____. "Two Friends, Coyote and Bull Snake, Exchange Visits." In *People of the Short Blue Corn: Tales and Legends of the Hopi Indians*. New York: Harcourt Brace Jovanovich, 1970. pp. 97-100.

This story is a good example to show what can happen when someone shows inhospitality as well as to explain how things came to be. When the bull snake comes to visit Coyote his body is so long that in order to fit in Coyote's kiva, Coyote has to sit outside in the cold. This angers Coyote so he goes to visit the bull snake a few days later after attaching a long tail made of bark to himself. This time the bull snake has to leave his kiva to make room for Coyote. The long tail of Coyote makes the bull snake suspicious, especially since a piece of the tail remains after Coyote has left. Curious to see what will happen, the bull snake places the piece in the fire. The bark begins to smoke and it bursts into flames causing it to fly out of the kiva, landing on the rest of Coyote's bark tail which then catches on fire. Trying to outrun the fire, Coyote leaves a charred trail behind him which is said can still be seen today. Since this story has no illustrations teachers can adapt the story to tell to students in the 2nd-4th grades. Contains a glossary and pronunciation guide.

Troughton, Joanna. *Who Will be the Sun? A North American Indian Folk Tale*. New York: Bedrick/Blackie, 1985.

This beautifully illustrated children's book tells how the Chief of Indians chooses the right animal to be the sun. After a number of animals attempt and fail, Coyote decides he wants to try to be the sun. As the trickster, he gossips too much about the animals he spies on and is too hot-headed to be the sun. Failing miserably, jealous Coyote tries to keep Lynx from being the sun. Joanna Troughton retells this Kutenai myth very simply yet powerfully with brightly colored illustrations that match the text beautifully. Children will love reading this book as well as hearing it told.

Hi‘iaka the Hero

NOENOE MOAN

Hi'iaka the Hero

by Noenoe Moan

for
LIS 685
Professor Therese Bissen Bard
Fall 1993

Introduction

The legend of Hi'iakaikapoliopele is one of the great epics in the literature of Hawai'i. This essay will detail the versions of the myth that have so far been available and examine some of the reasons why this particular cycle is important. The introductory essay is followed by a translation of one of the stories in the cycle that demonstrates the heroic qualities of the young woman, Hi'iaka. It is best, perhaps, to begin with an outline of the myth.

The Story of Hi'iaka

Hi'iaka is the youngest sister of the volcano goddess, Pele. Pele is not born in Hawai'i, but in a faraway land, "Kahiki." After an argument with her older sister Nāmakaokaha'i, Pele leaves her birth land with her younger sisters, all of whom are named Hi'iaka, and some of her brothers. Pele carries her youngesst sister, who is in the form of an egg, close to her during this journey. After they arrive in Hawai'i, her sister is born in human form from the egg, and named "Hi'iaka-i-ka-poli-o-Pele," Hi'iaka-in-the-heart-of-Pele.

Few stories exist about Hi'iaka's childhood. One tells that when Hi'iaka is an infant, Pele, wanting to go fishing, leaves the baby on the hot sands beneath the blazing sun. Perceiving the danger Hi'iaka is in, a shoreline plant spreads itself over the child, protecting her from the life-threatening rays of the sun. The plant is now called *pā'ūohi'iaka,* or "Hi'iaka's skirt" (Pukui and Elbert 1986, 321).

When next we hear of Hi'iaka, she is already a young woman. In this epic tale she has a dear friend, Nānāhuki, with whom she surfs and dances hula at Hā'ena, on the eastern side of Hawai'i, the easternmost island. Nānāhuki is a lovely young woman who lives at the shore, and who frequently gathers *lehua* blossoms—red brush flowers that mark the first cycle of regeneration following volcanic activity and destruction—from the grove called Hōpoe. Hi'iaka loves

both the fullness of the young girl and the round red blossoms of the *lehua* grove so much that she renames her friend "Hōpoe."

While they are at Hā'ena dancing, the volcano lies dormant. Pele, having decided to go to sleep for a long time, sends for her younger sister and, upon her arrival, instructs Hi'iaka not to wake her up until necessary. In her sleep Pele hears the enticing beat of hula drums; she follows the rhythmic pulse all the way from the island of Hawai'i to the island of Kaua'i, to an area also called Hā'ena, on the northwest side of the westernmost of the large islands.

There Pele assumes the form of a beautiful young woman, and meets Lohi'au, the handsome young king of Kaua'i. It is Lohi'au who dances the hula and plays the drum that lures her to Kaua'i. They fall in love and for three days and nights they lie together in his house. At last, Pele must return home to the volcano. She leaves Lohi'au with a promise that she will send someone to bring him to her, and places a taboo upon his body. Before she leaves, she battles two *mo'o* women (demons who appear as beautiful young women) who also desire Lohi'au.

Pele returns to the caldera, awakens, and asks which of her sisters will go to Kaua'i to fetch her lover. All the elder Hi'iaka sisters know of Pele's impatience and fear her wrath, and so they all decline to go, all save Hi'iakaikapoliopele, who is surfing and dancing at Hā'ena with her beloved friend Hōpoe.

When she returns to the crater at Kīlauea, Hi'iaka agrees to bring Lohi'au to Pele, but only under certain conditions: first, that she be granted supernatural powers to aid her on the long and dangerous journey, and second, that Pele promise not to harm her friend Hōpoe or destroy the *lehua* grove. Pele agrees to these conditions, and gives Hi'iaka a magical skirt which affords her many great powers.

Pele also offers Hi'iaka the supernatural young woman Pā'ūopala'ā (Skirt-of-fern) as a companion. The two of them set out for Kaua'i. On their first day of travel, they meet up with another young woman named Wahine'ōma'o (Green Woman), who joins them on their errand for Pele.

Along the way, the young women encounter evil spirits, or *mo'o,* who are sometimes described as giant lizards, other times as women, or as part of the natural landscape, and once even as a whirlwind. Hi'iaka outwits and outfights the *mo'o* whenever she comes across them. She also kills evil sharks, outsmarts and humiliates a would-be rapist, and heals many afflicted people throughout the islands.

Upon her arrival in Kaua'i, Hi'iaka discovers that Lohi'au has died, and the *mo'o* women have taken both his body and his spirit and hidden them on the tall cliff that is their home. Hi'iaka battles the two *mo'o* with her magic skirt, and retrieves Lohi'au's physical body and his spirit body. Hi'iaka then performs healing rituals to reunite the two, restoring the life of the young king. She then sets herself to the task of nursing him back to health in order that he might survive the rugged journey back to Pele on the Big Island of Hawai'i. The healing and recuperation take much longer than expected. In the meantime, Pele, not realizing what has happened, suspects that Hi'iaka has taken Lohi'au for herself. Consumed by jealousy, the caldera rages; Pele erupts, sending a river of fire to destroy the *lehua* forest, and envelop the girl Hōpoe, who is turned to stone.

Lohi'au finally recovers and they set out for Hawai'i. When they arrive on the island of O'ahu, Hi'iaka stands on a hilltop and, seeing smoke and fire rising from Hā'ena, on Hawai'i, she knows that her beloved Hōpoe and the cherished *lehua*-blossomed grove have been destroyed by her impatient and jealous sister, Pele. After an overnight stay in Honolulu that includes a game of *kilu,* a form of competition that awards the victor the romantic partner of his or her choice,

Hi'iaka leads Lohi'au back to the volcano. There, at the edge of the caldera, Hi'iaka, overcome with anger at the loss of Hōpoe, defiantly embraces Pele's lover. Her suspicions confirmed, Pele pulls Lohi'au out of her sister's arms and into her own where he suffers a second death in the depths of her molten crater. The tragic circumstances force Hi'iaka out of her own despair and she confides in her sister, telling Pele about Lohi'au's previous death. Pele listens and relents when she discovers that their delay allowed him to recover and make the long journey back to her. Hi'iaka is able to again restore Lohi'au's life. Hōpoe, however, is never restored. At the end of the cycle, Hi'iaka, unable to bear the loss of her friend or the sight of the lava-covered ruins of the *lehua* grove, returns to live with Lohi'au on the distant island of Kaua'i.

The Importance of the Myth

The story of Hi'iaka is important to us because she is an excellent role model for young women in that she embodies traditional Hawaiian values of cooperation and community, as well as strength and intelligence. Unlike the lone hero of Western lore, she is a young woman who goes on a hero's odyssey accompanied by other young women. She is never the helpless damsel in distress; no handsome prince or male hero of any stature ever appears to rescue either Hi'iaka or her companions. On the contrary, the women themselves fight off ill-intentioned men and rescue the able-bodied king from demons and natural disasters, sometimes calling to various gods for assistance, but mainly using the supernatural female powers of the lightning skirt and the skirt-of-fern. Hi'iaka is portrayed as courageous, powerful, smart, and loving to her sister and to her friends.

Mililani Trask has pointed out that Hi'iaka's handling of difficult situations with courage and intelligence taught her an alternative view of womanhood: a

view from which it is possible to "[kiss] Sleeping Beauty goodbye," i.e., to effectively reject the idea of femininity as mere passivity (Trask 1986). In other words, the legend of Hi'iaka provides a much-needed counterpoint to the European fairy tales in which pretty young princesses invariably wait to be rescued, their fates entirely dependent upon male nobility and honor. Perhaps not coincidentally, Ms. Trask has grown up to be an attorney and a leader of the Hawaiian sovereignty movement.

The Legend in Hawaiian

We know of this epic because in the late nineteenth and early twentieth century, the Hawaiians had an extremely high literacy rate. Nearly everyone could read and write in Hawaiian. According to linguist and professor William Wilson, "It is often claimed that Hawai'i had the distinction of having the most literate citizenry of any nation in the world in the 1800s" (Wilson 1991). At the same time, epidemics, one after another, were decimating the native population. The Hawaiians had no immunities to the newly-introduced infectious diseases. It was apparent to the Hawaiian people of the day that if they did not write down their legends, histories, songs, chants, and genealogies, they would soon be lost forever. And so they began to record their traditions, using the newly-acquired tools of writing and the printing press to ensure that their experience and wisdom would be preserved. In the hundred years between 1840 and 1940, Hawaiian literature flourished in daily and weekly newspapers, a medium accessible to all.

Five traditional Hawaiian language versions of the Hi'iaka cycle appeared in five different newspapers: *Ka Hōkū o ka Pākīpika,* December 26, 1861 to July 17, 1862, by Moses Manu; *Ka Leo o ka Lāhui,* January 5 to July 12, 1893, by John E. Bush and S. Pa'aluhi; *Ka Na'i Aupuni,* December 1, 1905 to November 30, 1906, by Ho'oulumāhiehie (which might be a pseudonym for

Hawilo); *Kū'oko'a Home Rula*, January 10, 1908 to January 20, 1911, by Joseph M. Poepoe; and *Ka Hōkū o Hawai'i*, September 18, 1924 to July 17, 1928. The complete versions range from approximately 100 to 400 pages long.

Translations and Commentaries

In addition to the Hawaiian language versions, a few English versions exist. The first was written by Nathaniel Emerson, the son of early missionaries. It is titled *Pele and Hi'iaka* . Emerson drew heavily upon the Hawaiian newspapers and interviewed Hawaiians who, having grown up in a predominantly oral culture, had committed the cycle to memory. His *Pele and Hi'iaka* is therefore a synthesis of the newspaper serials and the oral tradition. The complexity of the epic is sacrificed in Emerson's attempt to condense the cycle to make it accessible to the European mind.

Later, in 1940, Martha Beckwith published *Hawaiian Mythology* in which she details the work of Emerson and other prominent scholars and compilers of Hawaiian literature including Abraham Fornander, W. D. Westervelt, and David Malo. The volume which she produced does not attempt an actual retelling of the cycle, but is a reference work that points to the sources where it can be found. Moreover, her work emphasizes an analysis of Hawaiian myth that encourages the reader to engage in a comparative study of the many versions.

Subsequently, Mary Kawena Pukui, a native speaker of Hawaiian, was employed for many years by the Bishop Museum in Honolulu as a translator and scholar of Hawaiian traditions. She was raised on the Big Island, Hawai'i (volcano country), among a Hawaiian population that still includes people who worship the goddess Pele. Pukui translated many stories from the Hawaiian newspapers, including quite a bit of the Hi'iaka cycle. Some of her work went into the chapter of the book *Pikoi* called "How Hawai'i Was Made Safe." Other stories are

included in *Sites of O'ahu* . Most of her translations, however, remain unpublished in the Bishop Museum's *Hawaiian Ethnological Notes.*

After Pukui, the only major work to be published on Hi'iaka has been Pua Kanahele's *Ka Honua Ola.* Kanahele, also of volcano country, is a *kumu hula* (hula master) in a *hālau* (hula school) dedicated to Pele. Her work is informed in a unique way by her active practice of the hula, a religious practice in which Hi'iaka is the major deity. Kanahele, fluent in Hawaiian, and the recipient of knowledge passed on to her through the oral tradition, through chant and song, is now the most authoritative source in print.

Conclusion

Through time and the filters of the American world view, the legend has changed: in the original Hawaiian it was "Ka Mo'olelo o Hi'iakaikapoliopele," i.e., "The Legend of Hi'iakaikapoliopele." Then, for Emerson, it became the story of *Pele and Hi'iaka,* with Pele's name taking prominence. The newest published version is called simply *Pele* (Varez 1991). This shift away from Hi'iaka and towards the volcano goddess herself signals an emphasis on an unreasonable, jealous, unpredictable, destructive female force. If the heroic force, the healing force, the force which brings new life and growth, i.e., Hi'iaka, should once again take a more prominent role, we would have a more Hawaiian, and a more balanced, view of women in myth and in the world today.

The story which follows tells of one of Hi'iaka's heroic deeds. It includes a healing episode as well as a battle against an evil being. I hope it will inspire further reading of this Hawaiian myth and encourage others to retell some of the old legends of Hawai'i and elsewhere.

Pōhakuloa
an adventure from
The Legend of Hi'iakaikapoliopele

Based on a story in "The Legend of Hi'iakaikapoliopele" published in *Kū'oko'a Home Rula*, October, 1910. Translation by the author of the essay.

Hi'iaka and her companions, Wahine'ōma'o and Lohi'au, are on their way back from Kaua'i to Hawai'i. She has instructed her companions to remain on the canoe while she visits the people of Kīlauea, on the northern coast of O'ahu.

Hi'iaka walked along the shore until she saw a group of women, men and children gathered together, adorned with *'ilima* leis. Usually, people gathered at that spot to dive into an oceanwater swimming pool there. But no one was diving or swimming because a huge rock had mysteriously appeared in the pool, and they didn't know whether or not it was safe to swim or dive. Fearful of entering the pool, they were just relaxing at the edge of it.

The people saw Hi'iaka, a most beautiful young woman, approaching. It was hot and humid that day on the cape and so Hi'iaka's cheeks were red as if a *lehua* lei were draped on either side of her lovely face.

"Oh, look. The most beautiful young woman is coming. The red of her cheeks is like the red glow of the sunset!"

Hi'iaka said to them, "Greetings to you, the native people of Keawa'ula."

The people replied, "Aloha. We thought we saw the canoe of a stranger. We saw a rainbow that appeared right above the canoe, and so we thought, 'it must be the canoe of an *ali'i.*' Who is the *ali'i* on the canoe?"[1]

"He is Lohi'au, the king of all of Kaua'i. What are all of you doing gathered here?"

"Oh! " they said, "We come here to go swimming. But today, we saw that huge rock standing in our swimming pool."

Just then, a girl approached from the other direction, also draped in an *'ilima* lei, and dove straight into the swimming pool. She hadn't noticed the rock that had mysteriously appeared there. She had come right from the village, and dove into the pool without looking down.

When she dove in, she hit the rock, causing her breath to leave her body and disappear into the sea. When Hi'iaka saw what had happened, she dove immediately after the girl and found her body. She swam out from the pool and then went ashore with her bundle at the nearby bay at Makua.

The people shouted and ran to where Hi'iaka came ashore with the girl's body. When Hi'iaka reached the shore, she laid the body down and sang this chant:

Oh flower of the 'ilima
Who brings forth life
Oh Makua in the swells of the sea
Who gives us life
Live, child, by the spray of the sea,
Live, by the life-giving water of Kāne.

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[1] *Ali'i* means royalty or nobility; in this case, perhaps, "king."

When Hi'iaka finished chanting, she stood and gathered up her magical skirt.[2] She struck it down on the right side and then on the left side of the girl's body. The girl began to breathe again.

Hi'iaka then spoke to the people, "Her breath has been restored. She is alive. She has wounds, however, and you must treat them with the herbs of the mountains. She will be well soon as long as you do this.

"I have one more task to do. I must remove that evil rock standing in your swimming pool."

"How are you going to get that immense rock out of there?" the people wondered.

"Why shouldn't I be able to remove it? When it has been moved away from the girl, she will not be weak any longer. One of you should take her to the house now, and I will go and get rid of the 'mote in your eye.'[3]

"I want to tell you: this is the most insolent being, this rock who climbed up here. It is a troublemaker. And it is very strong. Its foundation rests upon the sea floor, but when I sap its strength, it will fly through the air and land in Waialua, where it will remain forever.

"I tell you," Hi'iaka continued, "the name of this rock is Pōhakuloa (Tall Rock). It is a native of these seas. It is a supernatural fish, as well as a rock. It is a canoe-smashing being, and a human-killing being, as well. It is alive, and because of its contempt for the family of this girl, we know that if it is not removed from the swimming pool it will be an evil, destructive force there."

Hi'iaka rose and strode toward the swimming pool, and the people followed behind her. She stood by the edge of the swimming pool and spoke to the people,

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2At the beginning of the cycle the magical skirt is described as having the power of lightning, i.e., electricity.

3"*Pulakaumaka*" is literally a mote in one's eye, but figuratively, an obsession, either good or bad. In this case, it's the problem the people cannot stop thinking about.

"This is the swimming pool called Kīlauea; it is the companion of Kīlauea on Kaua'i. The third Kīlauea is on the island of Hawai'i — in the bosom of Kāne.[4]

"Watch, and you'll see the sea rise in the middle like a waterspout, and then the foam will fly up over Kulaokalā. You might see a shape that looks like a fish, and then you'll see the rock fly over to Waialua, just as I said."[5]

She then jumped into the pool and disappeared. The water began to rise. The ocean became choppy, the waves on the dark sea crested and broke, white coral appeared on shore, and the thunderous crashing of waves roared upon the cape.

The people thought the beautiful stranger was dead. They stood, puzzled, in deep regret, believing that Hi'iaka could not have survived.

But then they saw, out in the middle of the sea, the water rising and standing straight up. It rose right up into the air, and entered a dark cloud. The sea foam itself seemed to fly over Kulaokalā.

Then the people knew that the amazing woman must still be alive, since everything was happening just as she had said.

A rumbling like an earthquake shook the ground, there was a roaring sound, and a rising of the water in the pool of Kīlauea. Not long afterward, a huge shape appeared from inside, and flew, tumbling, upward into the air.

Indeed, a terrible battle had been waged between Hi'iaka and the rock. When they had fought out in the middle of the sea, the supernatural fish had died. Hi'iaka returned to the swimming pool, and when she got there, she thrust her hand beneath the rock body of the fish and flung it into air above. As the rock flew, Hi'iaka got up and went on shore where the people were crowded.

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[4]Kîlauea is the name of the crater where the volcano goddess Pele lives.
[5]Kulaokalâ is now called Kuaokalâ.

The people stared at it: never had they seen anything so big. It was so enormous that it blocked out the sun. They began to shout wildly, "Do you see that big thing — it's flying in the air! It's the rock, and it's flying to Ka'ena!"

The rock flew and landed at the section of Waialua near Ka'ena. This is the same rock that was always seen by travelers on the train to that area. The people of Waialua and Wai'anae still call it Pōhakuloa.

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Kanahele, Pualani Kanaka'ole, and Duke Kalani Wise. 1989. *Ka honua ola (The living earth): an introduction to Pele and Hi'iaka with annotated bibliography.* Honolulu: University of Hawaii at Mānoa Center for Hawaiian Studies.

Pukui, Mary Kawena. 1949. *Pikoi and other legends of the island of Hawaii.* Retold by Caroline Curtis. Honolulu: Kamehameha Schools Press.

Pukui, Mary Kawena, and Samuel H. Elbert. 1986. *Hawaiian dictionary.* Honolulu: University of Hawaii Press.

Trask, Mililani. 1988. The role of women in Hawai'i's legends and stories. In *Literature and Hawai'i's children: imagination, a bridge to magic realms in the humanities, 1986 proceedings,* ed. Steven Curry and Christina Bacchilega. Honolulu: Literature and Hawai'i's Children. pp. 63-69.

Varez, Dietrich, and Pua Kanaka'ole Kanahele. 1991. *Pele, the fire goddess.* Honolulu: Bishop Museum Press.

Wilson, William. 1991. Hawaiian language making a comeback. *Ka Wai Ola o OHA,* February.

Selected Annotated Bibliography

General Background Information

Beckwith, Martha. *Hawaiian Mythology*. Honolulu: University of Hawaii Press, 1989.

Beckwith's book is an encyclopedic survey of Hawaiian myth that summarizes Emerson's *Pele and Hi'iaka* and works by Fornander, Malo, Westervelt, Rice and others. Aside from the Emerson summary, there is very little on Hi'iaka. Beckwith does, however, provide a comparison of the various names of the Hi'iaka sisters. It includes a bibliography and an index. This is an excellent work for background information as well as for reference.

Diab, Elizabeth. "Hawaii." In *The Feminist Companion to Mythology* , ed. Carolyne Larrington. London: Pandora Press, 1992. pp. 305-329.

Diab gives a rather terse summary of Emerson, along with a modern interpretation of the value of female mythological characters such as Hi'iaka and Pele. She identifies Hi'iaka as "firmly in the realms of recognizable fairy-tale," despite recognizing the length of the epic and the qualities of Hi'iaka's character. This is in contrast to my own view of Hi'iaka as hero rather than fairy princess; after all, fairy tale princesses hardly go out to slay dragons or other evil beings themselves, as does Hi'iaka. Nevertheless, teachers and librarians will find her unique viewpoint thought-provoking.

Emerson, Nathaniel B. *Pele and Hiiaka: A Myth from Hawaii*. Honolulu: Ai Pohaku Press, 1993.

This is the only comprehensive rendering of the myth. Emerson synthesized several versions from the Hawaiian newspapers, and along with interviews of knowledgeable Hawaiians, created the mostly widely-used source of information. Emerson's version is not, however, a full translation of any of the several accounts published in the Hawaiian newspapers. Hi'iaka's character is well developed; Emerson successfully conveys her various emotional trials along with her heroic adventures. Only songs and chants are included in his index, which makes it difficult to

locate particular events or people. Originally published in 1915, it is once again in print.

Frierson, Pamela. *The Burning Island: A Journey Through Myth and History in Volcano Country, Hawai'i.* San Francisco: Sierra Club Books, 1991.

This idiosyncratic volume examines the history, literature, mythology, and current politics associated with the volcanoes on the Big Island of Hawai'i. Frierson summarizes Emerson, choosing to focus on Hi'iaka as a healer and patron goddess of the hula. This book is useful and enjoyable, particularly in its placement of the myth at the contemporary active volcano.

Kanahele, Pualani Kanaka'ole, and Duke Kalani Wise. *Ka Honua Ola (The Living Earth): an Introduction to Pele and Hi'iaka with Annotated Bibliography.* Honolulu: University of Hawaii at Mānoa Center for Hawaiian Studies, 1989.

Although it is far from exhaustive, this is the most important book to be published concerning Pele and Hi'iaka since Emerson. Kanahele describes Hi'iaka's character (one of many deities discussed) as seen through song, chant, and hula. In addition to Emerson, Kanahele uses original Hawaiian language newspaper sources and the manuscript collections at Bishop Museum in Honolulu. She also draws from the traditional knowledge passed on to her as *kumu hula* (hula master) of a *hālau* (hula school) dedicated to Pele. Kalani Wise contributes a large bibliography of sources in both Hawaiian and English. Unfortunately, neither the text nor the bibliography is indexed.

Kanahele, Pualani Kanaka'ole. "Kīlauea: Creation and Procreation." *Pleiades* (1990): 61-64.

This article is a meditation upon Pele and Hi'iaka as the volcano and the life that grows upon it, respectively. Kanahele links Hi'iaka to the renewal of life upon fresh lava flows (which are Pele) and points out that Hi'iaka is a physician for people, as well. She explains the relationship between the sisters Pele and Hi'iaka as the dual procreative forces of nature: destruction and growth. Unlike others who view Pele and Hi'iaka in opposition to one another, Kanahele stresses that together the sisters are the cooperative force which brings new land and life. Highly recommended as the only work to articulate the relationship between the myth and the land.

Luomala, Katharine. *Voices on the Wind: Polynesian Myths and Chants*, rev. ed. Honolulu: Bishop Museum Press, 1986.

Luomala provides a summary of Emerson's version, along with her own exceptional translations of several important Hi'iaka chants. She also gives an insightful interpretation of Hi'iaka's character—who is loyal to Pele, though finally disobedient out of grief and rage—which is useful for background material.

Nimmo, H. Arlo. *The Pele Literature: An Annotated Bibliography of the English-Language Literature on Pele, Volcano Goddess of Hawai'i.* Bishop Museum Bulletin in Anthropology 4. Honolulu: Bishop Museum Press, 1992.

As the title indicates, this bibliography concentrates on Pele lore, rather than on the Hi'iaka cycle. Nevertheless, it is inclusive of Hi'iaka, and among its over 800 entries are many citations that will be helpful to the librarian or teacher seeking more than the usual sources of the legend.

Sterling, Elspeth P. and Catherine C. Summers, comp. *Sites of Oahu.* Honolulu: Bishop Museum Press, 1978.

Sites of Oahu contains several stories of Hi'iaka's journey taken from the Hawaiian newspapers that Emerson did not include in his book. Most of them are translated by Mary Kawena Pukui. The index includes place names only, so the reader will not find the Hi'iaka stories listed there. Some, but not all, can be found in Kalani Wise's bibliography in *Ka Honua Ola.* This is a good source of short tales that can be told to children or used to inspire skits.

Trask, Mililani. "The Role of Women in Hawai'i's Legends and Stories." *Literature and Hawai'i's Children: Imagination, a Bridge to Magic Realms in the Humanities, 1986 Proceedings,* ed. Steven Curry and Christina Bacchilega. Honolulu: Literature and Hawai'i's Children, 1988. pp. 63-69.

This is a transcript of a presentation given at a conference on children's literature in Hawai'i. Trask relates how she was taught the Pele and Hi'iaka legends by her grandmother. She describes how legends were used to teach valuable lessons such as caution in unfamiliar situations and self-assertion in dealing with abusive relationships. She examines the varied aspects of the female principle in nature that are shown in the legend through Hi'iaka's and Pele's characters.

Westervelt, W. D. *Hawaiian Legends of Volcanoes.* Rutland, Vermont: Tuttle, 1963.

Westervelt translates and abridges the legend. His more literal translation is quite different from Emerson's, both in language and content. He includes several of Hi'iaka's heroic deeds along with the usual synopsis of the beginning and end. This is suitable as background information, and can be read to children as well.

Resources for Children

Colum, Padraic. *Legends of Hawaii.* New Haven: Yale University Press, 1987.

In the early part of this century, Colum, a noted Irish author, was invited by the Commission on Myth and Folklore of Hawai'i to retell Hawai'i's folklore specifically for children. This book includes a short, romantic version of the Pele and Hi'iaka legend. The language is more typical of the 19th than the 20th century, and so today's children may find it difficult to understand. The story concentrates on Pele rather than Hi'iaka, but does dwell upon one of Hi'iaka's greatest feats: the restoring of life to Lohi'au. Children will find this version exciting only if it is read to them by a skilled teacher or librarian.

Kelly, Marion. *Pele and Hi'iaka Visit the Sites at Kē'ē, Hā'ena, Island of Kaua'i.* Honolulu, Bishop Museum Press, 1984.

This little book is a synopsis of Emerson's version of the Hi'iaka legend, along with brief descriptions of the places on Kaua'i where Lohi'au lived and performed hula. The narrative includes a tracing of Hi'iaka's character development from obedient younger sister to assertive and defiant young woman. This is appropriate both for background information and as a version which can be read to (or by) children or teenagers. It includes questions at the end that can be used to prompt discussion.

Pukui, Mary Kawena. "How Hawaii Was Made Safe." In *Pikoi and Other Legends of the Island of Hawaii.* Retold by Caroline Curtis. Honolulu: Kamehameha Schools Press, 1949.

"How Hawai'i Was Made Safe" is a chapter of Hi'iaka's heroic exploits in an outstanding collection of Hawaiian tales for children. In it, Hi'iaka's story is retold, devoid of all references to Pele's romance with Lohi'au. Instead, it concentrates on Hi'iaka's determination to destroy the evil spirits and monsters *(mo'o)* on the island of Hawai'i. It is a real loss to children that it is now out of print. Pukui's tale would be an ideal companion story to Varez and Kanahele's *Pele.*

Varez, Dietrich, and Pua Kanaka'ole Kanahele. *Pele, the Fire Goddess.* Honolulu: Bishop Museum Press, 1991.

Pele, the Fire Goddess is a condensed version of the legend designed especially for children. It is well-written and beautifully illustrated with woodcuts by the author, Dietrich Varez. Although it contains only two of Hi'iaka's heroic feats, it is by far the most appealing book now available to children.

Kahalaopuna, the Rainbow Maiden of Manoa Valley

LEI TAN

Introduction

Manoa Valley is located in the Koolau mountain range of Oahu where it is always cool and fresh. The wind passes through the mountains, and the rain falls there frequently. Almost every day of the year, the Valley is canopied with rainbows. Manoa Valley is also called the Valley of Rainbows.

Why is it that there is frequent rainfall and an abundance of rainbows in Manoa? Aside from the natural causes, Hawaiian lore offers a more poetic explanation of the exceptionally kind dealings of the elements with Manoa. Hawaiian people believe that their good fortune in weather is due to Kahalaopuna, the rainbow maiden, or the princess of Manoa.

The Birth of Kahalaopuna

There is some disagreement about the birth of Kahalaopuna in the tales, but most of the story-tellers agree that Kahalaopuna was the daughter of Kahaukani, who signified the Manoa wind, and Kauahuahine, who was believed to be the Manoa rain. Kahaukani and Kauahuahine were the twin children of the mountain-god Akaaka and

the mountain-goddess Nalehuaakaaka of Manoa Valley. At their birth, they were adopted by a chief named Kolowahi and a chieftess named Pohakukala, who were cousins of Akaaka. Under the direction of their foster-parents, they married at the proper age.

The marriage of the Wind and Rain of Manoa was said to bring to the valley an inheritance of rainbows and showers for which it has since been distinguished. The fruit of this union, Kahalaopuna, was of such beauty that the radiance emanating from her cast a roseate glow in the air around her. With all her beauty, she showed such a spirit of humility and obedience to her parents and guardians, and a love for all living things, that the staid old gods Kane and Kanaloa themselves fell in love with her, and sent the rainbow to play continuously around her home as a sign to all people that there dwelt one who was especially favored by the gods (Nakuina 1904, 41).

The natives of the valley usually give her the name of the fragrant jandanus flower, the hala, which grows so luxuriantly in Puna, Hawaii. Therefore her name, "Ka-hala-o-puna", or "the hala of Puna". Sometimes, however, the people call Kahalaopuna Kaikawahine Anuenue, or The Rainbow Maiden. The rainbow marks

the continuation of the legendary life of Kahalaopuna.

The Death and Resurrections of Kahalaopuna

The tales record that from infancy Kahalaopuna was betrothed to Kauhi, the chief of Waikiki, who was distantly related to the shark-god. Kauhi, or his parents, knowing that Kahalaopuna's parents had given their consent to the engagement, always sent her all manner of good things. The acceptance of these favors kept her in continual remembrance of her betrothal. Moreover, because both of Kahalaopuna and Kauhi were of something more than human descent, she felt herself already bound to him by ties too sacred to be broken.

Sometimes the princess of Manoa was also thought to be tabooed by the high priest, as she was a baby brought up in the strictest seclusion and seeing the face of no man but her own immediate relatives and attendants. For example, in Albert Taylor's "Legend of Kahalaopuna" in *Under Hawaiian Skies*, Kahalaopuna's daily life was limited to the hut where she lived and to the woods nearby, and no eyes but those of her parents, the priests, and the servants gazed upon her (Taylor 1922, 163).

Kauhi, in the tales, was described as having a suspicious and jealous nature and as someone who also shared the shark's cruel nature. He believed the accusation of the infidelity of Kahalaopuna who was disparaged by two ugly men, Keawaawakiihelei and Kumauna. He was so enraged that he determined nothing but her death would wipe out the disgrace. A popular belief held that Kauhi killed Kahalaopuna by beating her several times with a bundle of Hala branches. Each time the maiden was restored to life by the owl-god Pueo, until the last time when she was rescued by a young chief, Mahana. After each restoration, the girl followed Kauhi and chanted a song of lament, and begged him to be merciful to the one who had never wronged him, even in thought.

Scholars believe that Kahalaopuna was killed at a different place each time. In Hawaiian folklore, every place has a legend associated with it. Abraham Fornander's "Legend of Kahalaopuna" in the *Fornander Collection of Hawaiian Antiquities and Folk-lore* and David Kalakaua's "Kahalaopuna, the Princess of Manoa" in *The Legends and Myths of Hawaii* deserve special mention. They both note the places where Kahalaopuna was killed. Both Fornander and Kalakaua

believed that Kahalaopuna was eventually buried by Kauhi under a tree at Pohakea[1] (Fornander 1918, 188; Kalakaua 1972, 515) where Mahana found her body and carried it to his home. In the home, with the help of Mahana's elder brother and two spirit-sisters, the spirit of Kahalaopuna returned to the body; thus the girl once more was restored to her beautiful form.

The Test of Kahalaopuna's Spirit

It is said that Mahana adroitly provoked Kauhi into a wager dealing with Kahalaopuna's death. If she was found alive, Kauhi would be baked alive. The trial took place in the presence of the king and a number of distinguished chiefs.

The test was also used by the priests and sorcerers of Kauhi's family , who believed that Kahalaopuna's spirit had inhabited in the body of a living girl. They hope to discover and capture the ghost of the murdered maiden with the aid of "spirit catchers" sent by Milu, the Hawaiian King of the Underworld. The Hawaiian witch doctors or

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[1]Between Ewa and Waianae; one of the resting places of Lohiau and Hiiaka on their journey from Kauai to meet Pele.

priests many years ago believed that, in this way, the venturesome ghosts could be seized and carried away to the spirit-land, where special punishments would be meted out to them (Westervelt 1915, 89).

In King Kalakaua version of the story, large and tender leaves of the *'ape* (a Hawaiian word which means large taro-like plants (Pukui and Elbert 1971, 28)) plant were spread upon the ground where Kahalaopuna and her attendants were to be seated before the tribunal. In the trial, the most powerful method of making a test used by the ancient Hawaiians was put into practice. When Kahalaopuna entered, she quietly bent and rumpled the leaves under and around her. Therefore, she was accepted as a human being because a ghost, without the weight of flesh walking upon them, could not make any impression. Kauhi and the two slanderers were, therefore, punished to death by being baked alive in an oven.

The Destiny of Kahalaopuna

Although in some legends Kahalaopuna was said to become Mahana's wife and to live happily everafter, a more popular belief held

that after a few years of happy life with Mahana, Kahalaopuna was killed by Kauhi, who turned into a shark after death. The father of the maiden heard of her tragic end and became enraged, howling and mourning in the valley. The mother wept without ceasing for her departed child, causing an almost constant downpour even to this day. The two slanderers were transformed into two mountain peaks behind Manoa Valley. Whenever a rainbow appears high above the summits and peaks of the wind and rain swept mountains, the princess' spirit is said to be hovering about the hills. The waterfalls of the valley are believed to be her tears.

The story of Kahalaopuna has been told and enriched through each generation of native residents of the valley. Their inspiration came from nature: flowers and trees, clouds, the sea, mountains, rainbows, waterfall, and other elements of nature. Albert Taylor states in his work *Under Hawaiian Skies:*

> The superstitious dread of the elements in the native Hawaiian mind has from olden times to now, created a myriad of legendary lore-talk, and to them, the rain, the wind, the beautiful rainbow . . . have strange and mystic meanings and warnings.
>
> Thus their imaginative minds associated the wind, the rain and the rainbow, which are always to be seen upon the summits

> of the mountains overhanging Manoa valley, with strange peoples, princes and princesses, and tales of tragedy and love.
>
> The legend of the beautiful Princess Kahalaopuna, the "tabued" maiden . . . is symbolic of the elements which never cease clinging and swirling about the summits of the rich verdure-clothed mountains. (Taylor 1922, 163).

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Kalakaua, David. 1972. Kahalaopuna, the Princess of Manoa. In *The Legends and Myths of Hawaii*, ed. R. M. Daggett. Tokyo: Charles E. Tuttle.

Nakuina, Emma. 1904. The Valley of Rainbows. In *Hawaii, It's People, Their Legends.* Honolulu: Hawaii Promotion Committee.

Pukui, Mary Kawena, and Samuel H. Elbert. 1971. *Hawaiian Dictionary*. Honolulu: University of Hawaii Press.

Taylor, Albert. 1922. *Under Hawaiian Skies.* Honolulu: Advertiser Publishing.

Westervelt, W. 1915. Hawaiian Ghost Testing. In *Legends of Gods and Ghosts*. Boston: Press of Geo. H. Ellis.

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Beckwith, Martha Warren. *Hawaiian Romance of Laieikawai*. In *US Bureau of American Ethnology. Thirty-third Annual Report, 1911-1912*, 285-666. Washington: Government Printing Office, 1919.

This is a translation work with an introduction by the author. *Hawaiian Romance of Laieikawai* was originally written by a native Hawaiian named Haleole in Hawaiian. Although the main part of this work is the story of Laieikawai, the rainbow goddess of Paliuli, abstracts from the tales collected by Fornander are included. The story of Kahalaopuna, the rainbow maiden of Manoa is among these stories, which can be read quickly and understood easily. The introduction by the author enhances the reader's understanding of the stories from the point of view of Polynesian culture.

Day, Frank R.. *The Princess of Manoa and Other Fairy Tales of Old Hawaii*. Hilo: Petroglyph Press, 1972.

A collection of Hawaiian folk tales with beautiful illustrations enrich the readers' imagination of the stories. Most stories are concerned with a certain places in Hawaii, which each reflects a characteristic of Hawaiian folklore. Hawaiian legends are closely connected to places. The stories are interesting and were written in simple and vivid language.

Fornander, Abraham, comp. *Fornander Collection of Hawaiian Antiquities and Folk-lore*, 2nd vol. Honolulu, HI: Bishop Museum Press, 1918.

Fornander's collection of Hawaiian mythology, traditions, meles and genealogies is a masterpiece which is composed of various Hawaiian folk-tales. Although the Fornander Collection is described as folklore, the great part of the traditions that have been collected are literature rather than folklore for the stories in the collection are deliberate compositions intended for cultivated audiences. The work is a valuable source for those who want to trace the origin of Hawaiians and who have a special interest in Hawaiian literature. The index included in each volume is very helpful.

Kalakaua, David, comp. *The Legends and Myths of Hawaii*. Tokyo: Charles E. Tuttle, 1972.

By King David Kalakaua of Hawaii, this book of Hawaiian myths and legends holds a special place in Pacific literature. The work is not only about mythology but also rich in historical narrative. It is believed by scholars to have played an important roll in reviving and preserving Hawaiian culture. The stories are lengthy yet absorbing. Illustrations and glossary are included.

Nakuina, Emma Metcalf. *Hawaii, It's People, Their Legends*. Honolulu: Hawaii Promotion Committee, 1904.

The work includes two parts: the introduction of the Hawaiian people -- their origin, customs, culture and social structure-- and a collection of well-known Hawaiian legends. Maps and illustrations from photographs of the real places where the legends happened are included. The work has detailed information on Hawaiian culture and tradition and is written in a readable style.

Skinner, Charles M.. *Myths & Legends of our New Possessions and Protectorate.* Philadelphia: Lippincott, 1899.

A collection of Caribbean and Pacific legends. The stories will impress the readers with the striking similarities between them due to a paucity of plots. The stories are interesting and rich in historical and traditional narrative. Illustrations are included.

Taylor, Albert P. *Under Hawaiian Skies.* Honolulu: Advertiser Publishing, 1922.

This is a poetic book about the Hawaiian islands. It includes Hawaii's history, from it's origin to the early 20th century, biography, politics, romance, and adventure. The list of rulers of Hawaii and chronological data are very helpful. Pictures of Hawaii and some of the important people such as kings and queens as well as western pioneers to Hawaii are included.

Thrum, Thomas. G. *Hawaiian Folk Tales.* Chicago: McClurg, 1907.

Intending to gather and preserve Hawaiian folklore, the author collected in his work twenty-four Hawaiian legends and tales. Some of these are told by native Hawaiians in English while others have been translated from Hawaiian into English. These legendary folk-tales will also acquaint the readers with the history and traditions of the Hawaiian people. The illustrations and glossary are helpful.

Westervelt, W. D., comp. *Legends of Gods and Ghosts.* Boston: Press of Geo. H. Ellis, 1915.

This book is a collection of legends of the Hawaiian Islands. Unlike other collections of stories, each chapter in this book also includes the author's introduction to Hawaiian customs. This enriches the work with details of local life. The stories are interesting, and the language is vivid. Appendix and illustrations

are included.

_____. *Legends of Old Honolulu.* Boston: Press of Geo. H. Ellis, 1915.

Stories gathered from the Hawaiian tradition are of special interest to those who are curious about Hawaii's original inhabitants. This collection of the legends of old Honolulu is an interesting and fascinating volume about the folklore of the Hawaiian people. Some of the old stories were influenced by foreign literature. The sepia illustrations, taken from original photographs, add greatly to the charm of the book.

Traditional Tales

Buffet, Guy. *Kahala, Where the Rainbow Ends.* Norfolk Island: Island Heritage, 1973.

A colorful picture book telling the tragic love story of Kahala, who was the rainbow maiden of Manoa valley. She was killed seven times by Kauhi, to whom she had been promised from the time of her birth, and she was saved six times by the owl-god Pueo, who was her guardian. The last time she was saved by Mahana and married him. After years of a happy married life with Mahana, Kahala was killed by Kauhi and could never be restored to life. Mahana won and then lost Kahala but found the true meaning of trust and love. The story is very touching, and the language is simple.

Day, Frank R., comp. "The Princess of Manoa." In *The Princess of Manoa and other Fairy Tales of Old Hawaii.* Hilo: Petroglyph Press, 1972. pp. 1-13.

A sad though beautiful story of Kaha, the daughter of the spirit of the rain-clouds and the god of the winds. Kaha was

betrothed to Kauhi, the prince of the sea, but she fell in love with a young chief of Manoa named Mahana and married him. After a few years of happy life, she was killed by Kauhi. The language is simple but vivid.

Fornander, Abraham, comp. "Legend of Kahalaopuna." In *Fornander Collection of Hawaiian Antiquities and Folk-lore*. Honolulu, HI: Bishop Museum Press, 1918. pp. 188-93.

A story about Kahalaopuna, who was killed by her affianced and restored to life by her parents. Jealousy and contemptuousness are set against loyalty and love. The ending is unlike other versions of the same story, which end with the sad death of Kahalaopuna. The ending of this story is more encouraging: Kahalaopuna refused to forgive the killer Kauhi.

Kalakaua, David, comp. "Kahalaopuna, the Princess of Manoa." In *The Legends and Myths of Hawaii*. ed. Tokyo: Charles E. Tuttle, 1972. pp. 509-22.

A sad and absorbing story about Kahalaopuna, the daughter of wind and rain. She was killed several times by Kauhi, her betrothed, and was rescued by an owl-god and a young man who later became her husband. Kauhi was punished by being baked alive in an oven and turned into a shark. He finally caught up to Kahalaopuna and ate her so that she could never be restored to her life. The story is lengthy and complicated.

Nakuina, Emma Metcalf. "The Valley of Rainbows." In *Hawaii, It's People, Their Legends*. Honolulu: Hawaii Promotion Committee, 1904. pp. 41-45.

The tragic story of Kahalaopuna, who was so loved by the gods that they sent the rainbow to play continuously around her home. But Kahalaopuna was killed by her affianced for he had believed the evil story about her coined by two mountaineers who fell in love with her because of her great beauty but who had no

hope to marry her. The story is absorbing and the language is vivid.

Skinner, Charles M.. "The Resurrections of Kaha." In *Myths and Legends of Our New Possessions and Protectorate*. Philadelphia: J. B. Lippincott, 1899. pp. 220-23.

The granddaughter of the wind and the rain, Kaha was living in the valley of Manoa. She was killed five times by Kauhi to whom she had been betrothed from infancy, but was saved by an owl-god and Mahana, a chief of Manoa who loved her. She married Mahana, and the cruel Kauhi was punished to death. This story is interesting and unusual in terms of its happy ending which is different from most other stories of Kaha, the rainbow princess of Manoa.

Westervelt, W. D. "The Owls of Honolulu." In *Legends of Old Honolulu*. Boston: Press of Geo. H. Ellis, 1915. pp. 127-37.

Legends of the owl-gods of Honolulu, including the story of how the owl-god Pueo three times saved the rainbow maiden Kahalaopuna when she had been thrice killed and buried by her cruel suitor, a chief of Waikiki. In this story, Pueo and Kahalaopuna belong to the same family of Manoa Valley. The story is short but absorbing. Recommended for young adults.

_____. "Hawaiian Ghost Testing." In *Legends of Gods and Ghosts*. Boston: Press of Geo. H. Ellis, 1915. pp. 84-93.

An absorbing story of the Rainbow Maiden Kahalaopuna. She was killed by Kauhi, her fiance. Her spirit, wandered for a while, was returned to her body. In a trial to test whether she was a ghost, Kahalaopuna proved to be a human being; thus, Kauhi and two slanderers were punished by being baked alive in an oven. The Hawaiians' belief in ghosts and the way of testing ghosts are introduced by the author. These are helpful for understanding the story.

Urban Legends of Hawaii

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URBAN LEGENDS OF HAWAII

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Introduction

Stories of spooks, gruesome or revolting happenings, and the supernatural are favorite topics of conversation. These are contemporary stories that most people have heard of as "true accounts of real-life experiences." No one knows where these stories came from or why they are enjoyed so much, but the most common source is usually from "a friend of a friend" and are from a branch of folklore called urban legends (Brunvand 1981, 4).

According to Jan Harold Brunvand, urban tales are "realistic stories concerning recent events (or alleged events) with an ironic or supernatural twist." Some are reflections of much older motifs set in modern-day settings, but "the legends' physical settings are often close by, real, and sometimes renowned for other such happenings." Many who tell these stories believe them to be true although most of the stories are not substantiated by facts. This, however, does not keep them from being circulated (Cohen 1983, 71).

Hawaii has its own share of urban folklore, and although most of the stories are not documented and published, many have become part of our local culture. These stories are transmitted by word of mouth by ordinary people in the course of everyday conversation which local people refer to as "talking story." Stories of Pele as the vanishing hitchhiker, the night marchers, and strange happenings associated with local sites such as Morgan's Corner and the Waialae Drive-In Theater make up the urban legends which are unique to Hawaii.

Pele As the Vanishing Hitchhiker and Other Manifestations

More than any other deity, Pele continues to endure not only in the physical manifestation of volcanic activity but in contemporary folklore as well. In Hawaii, the vanishing hitchhiker motif is associated with Pele, the goddess of the volcano.

Since the 1930's, there have been many accounts and reports of Pele sightings. She is sometimes portrayed as a beautiful young maiden with long, black, blonde, or, less often, red hair, or as an old woman or hag who is sometimes accompanied by a little dog. Oftentimes Pele sightings occur before and during an eruption (Nimmo 1986, 170).

Katherine Luomala collected over forty-eight variants of Pele as the vanishing hitchhiker in a period of ten years. In a typical account, Pele is seen standing or walking on an isolated road. When offered a ride, she accepts and then mysteriously disappears. Other variants depict Pele as a vengeful spirit who often destroys the homes or stalls the cars of those careless drivers who refused to give her a ride (Luomala 1972, 30). That is why people who live on the Big Island say, "Never refuse an old lady--she might be Madame Pele" (McBride 1968, 31). More recent accounts include Pele asking for a cigarette and lighting it with her hand before vanishing (Luomala 1972, 33).

Another of Pele's manifestations is evident in the lava rocks which carry her mana. Those foolish enough to take the shiny lava pieces inadvertently end up sending them back to Hawaii (Rohter 1980, 66). Many tales of woe are repeated in letters sent with the rocks describing family breakups, unsuccessful business ventures, car accidents, and broken hearts (Kane 1987, 51-52).

Other modern tales associated with Pele include one of a small white dog, assumed to be Pele's pet, seen high on the slopes of Mauna Loa where no dog could hope to survive. His appearance, some believe, heralds a volcanic eruption (Scott 1977, 7). Pele is also depicted as a camera-shy *lauhala* (weaving material) lady who refuses to be photographed. There are stories of stolen film which have been mysteriously replaced by *lauhala* baskets (Knaefler 1991, 49, 77).

The Night Marchers

Like the legends of Pele, the stories about Hawaii's night marchers are rooted in Hawaiian belief and culture. The night marchers or *Huaka'i po* are the phantom spirits of the dead who walk over long-known paths to welcome a dying relative and conduct him/her to the underworld. Meeting up with the night marchers meant certain death unless one had a god ancestor or *aumakua* among the spirit procession (Hoyt 1976, 78).

There are many accounts of night marcher sightings. Helen Hoyt tells of a story related to her by an old man from Waianae of a red-haired soldier, a non-Hawaiian, included in the deathly procession. Another account of the night marchers is the childhood experience of the late Napua Stevens Poire related by Glen Grant in his walking storytelling tour:

> "She [Poire] was playing with her friends one evening. She heard drums, chanting. She turned to look but some force caught her by the back of the neck. It pushed her to the earth and held her face in the dirt. Right by her head she heard the sound of marching feet. And she heard drums and chanting and one word spoken in Hawaiian. Then she was released" (Wittig-Harby 1990, 63).

She got up, ran home, and told her mother who informed her that the one word spoken was in her genealogical chant and had saved her life. It was a spirit ancestor of 400 or 500 years ago who had protected her.

John Dominis Holt IV tells of witnessing a rare night marcher event while vacationing in the Ka'u district of the Big Island. A procession of about fifty giant women instead of the usual male *ali'i* (ruling chiefs) were seen holding spears and clubs, perhaps holding a sacred fertility rite at a nearby *heiau* (burial ground or religious site) (Knaefler 1991, 49)

Waialae Drive-In Theater

An urban tale unique to Hawaii is an *obake* (Japanese ghost) tale about the faceless ghost of Waialae Drive-In Theater that circulated in 1959 and surfaced again in 1982 (Grant 1983, 8). The following is a retelling based on Glen Grant's account in the *Hawaii Herald*::

> A young girl goes to the bathroom to freshen up her makeup. She sees another young woman standing at the mirror combing her long, black hair. As the girl approaches the mirror, she catches a reflection of the young woman's face--only to discover that she doesn't have a face. The faceless woman also has no feet or limbs.

Sightings of the faceless ghost were followed by a newspaper article which offered some explanation about the haunting. Some claimed the drive-in was haunted by the spirits of a nearby cemetery. Although no one could produce an eye witness, the rumors persisted. Some suggested that it was a clever hoax while others repeated tales told by "a friend of a friend" that the ghost was real (Grant 1983, 9).

In 1982, the story of the faceless ghost resurfaced during a radio talk show when several callers claimed to have seen the faceless lady. What is unusual about this ghost is that faceless ghosts are rare in Western, American, and Polynesian folklore, the only close parallel being the *Mujina* (faceless ghost) from Japanese folklore, demonstrating that the Japanese *obake* have the power to become "multi-cultural Island phantoms" (Grant 1983, 9).

Waialae Drive-In Theater no longer exists. It is now a housing development. The faceless ghost that frequented the women's restroom has been seen hanging around the Kahala Mall, a nearby shopping complex, and the Kahala Hilton Hotel in the area, sometimes as a blonde or a redhead (Knaefler 1991, 48).

Another undocumented local urban tale which circulated over twenty years ago is very much like Daniel Cohen's "Southern Fried Rat" and also took place at the same theater:

> A teenage couple go to the movies. At the Waialae Drive-In, the girl orders fried chicken. As she starts to eat it in the dark, she notices something funny about the chicken. "It doesn't taste right," she says but continues eating. Then to her horror, she discovers that the chicken is actually a fried rat!

Morgan's Corner and the Pali

Another site known for its strange happenings is Morgan's Corner situated in the Nuuanu Pali area on the island of Oahu. It is a spot with a history of a famous murder and hauntings (Wittig-Harby 1990, 54). It is reputed to be the area of Kamehameha's victory, where *menehunes* or mischievous spirits abound, and is also the site of a nearby *heiau*. (ancient Hawaiian temple). This area has great allure for teenagers because of the legends associated with it (Rappolt 1983, 25). The following is Hawaii's version of the urban legend, "The Boyfriend's Death":

> A teenage couple is parked under a tree in Morgan's Corner. The boy is ready for a night of romance, but the girl is scared and wants to leave. No amount of coaxing can put her in a romantic mood. When they decide to leave, the car won't start, so the young man suggests that the girlfriend stay in the car while he goes to get some gas. While he is gone, she is frightened by the noises she hears: thumping, scratching, and dripping, but believes the tree branches and the rain are causing these sounds. She is so scared that she crouches on the floor and stays there till morning comes. The police come to get her but warn her not to turn around. She does, however, and sees her boyfriend hanging with his feet scraping the roof of the car.

Another story associated with the Nuuanu Pali area concerns driving over the Pali after midnight with pork in your car. However, the consequences for carrying

pork are not gruesome. If one does, the car will stall until the pork is thrown out as an offering. Some people believe that the reason for not carrying pork while traveling across the Pali is to show Pele that you side with her against her former lover, the pig god Kamapua'a (Rohter 1980, 65). This warning extends beyond the Pali area to the Saddle Road on the Big Island and to certain parts of Maui where similar incidents have been known to occur.

Conclusion

The urban legends of Hawaii are genuine folklore, unique stories shaped by the process of oral tradition and influenced by the various island cultures present in Hawaii. They reflect the unconscious effect of Hawaiian beliefs and the subcultures present in the islands. Many of the urban legends of Hawaii have not been documented and very few have been published.

Teachers have an excellent opportunity to hear and collect urban legends from their students. Urban legends can be used in the study of folklore. As class projects, students can collect and compare local examples of urban legends and compile anthologies of typical versions found in their community as well as analyze the ways in which they have been localized (Brunvand 1981, 201). When a community circulates a story, everyone who participates in the creation, adaptation, and dissemination of each retelling becomes a contributor, a storyteller. This allows students to see folklore as a "living tradition as it develops and changes"--the way urban legends are recycled and made unique (Wolkomir 1992, 174).

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Cohen, Daniel. 1980. *The Headless Roommate & Other Tales of Terror*. New York: M. Evans.

Grant, Glen. 1983. "In Search of Kappa and Mujina: Japanese Obake in Hawaii". *Hawaii Herald*. 4: 1, 8-9.

Hoyt, Helen P. 1976. *The Night Marchers*. Hawaii: Island Heritage.

Kane, Herb Kawanui. 1987. *Pele: Goddess of Hawaii's Volcanoes*. Captain Cook, Hawaii: Kawanui Press.

Knaefler, Tomi K. 1991. "Haunted Hawaii." *Honolulu*. 1: 47-49, 77-79.

Luomala, Katherine. 1972. *Disintegration and Regeneration: The Phantom Hitchhiker Legend*. New York: W. de Gruyter.

McBride, L. R. 1968. *Pele, Volcano Goddess of Hawaii*. Hilo: Petroglyph Press.

Nimmo, H. Arlo. 1986. "Pele, Ancient Goddess of Contemporary Hawaii." *Pacific Studies*.. 9: 121-179.

Rohter, Sharlene. 1980. "Strange Encounters of Da Kine." *Aloha*. 12: 63-69.

Stone, Scott. 1977. *Volcano!* Norfolk Island, Australia: Island Heritage.

Wittig-Harby, Bill. 1990. "A Stroll With the Ghosts of Honolulu." *The Spirit of Aloha*. 15:52-56, 63.

Wolkomir, Richard. 1992. "Modern Myths for Modern Minds." *Smithsonian* 166-176.

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General Background Information

Apple, Russ, and Peg Apple. "Hawaii's Night Marchers." *Honolulu Advertiser*, 4 August 1973, A11.

Discusses some Hawaiian customs, historical views, and the procession of the phantom night marchers. Includes the consequences of witnessing the ghostly procession and the do's and don't's for surviving the event.

Brunvand, Jan Harold. *The Vanishing Hitchhiker: American Urban Legends and Their Meanings*. New York: W.W.Norton, 1981.

Presents stories that most people have heard and accepted as true accounts of real life experiences. Urban legends, such as the vanishing hitchhiker, batter-fried rats, and hanging boyfriends, collected and studied by Brunvand are discussed with reference to conference papers and unpublished works. Articles and books, as well as student work, are identified in the text. A valuable reference source for a broad understanding of various motifs found on an international scale.

Bryan, Jack. "'Phantom Dog' Returns to Mauna Loa Summit." *Honolulu Star Bulletin*, 1 April 1964, A1.

Reports sightings of a little white dog near the summit of Mauna Loa. Reputed to be Pele's phantom dog, *Kaupe*, the little animal is believed to be the herald of impending volcanic eruptions. Article includes photograph of the "phantom dog."

Cohen, Daniel. *The Headless Roommate and Other Tales of Terror*. New York: M. Evans, 1980.

A collection of terrifying tales that have been passed on by word of mouth for generations. Some are updated versions of older tales while others are contemporary scary stories. Includes the popular and widespread "The Phantom Hitchhiker," sometimes referred to as the vanishing or ghostly hitchhiker, and "The Boyfriend's Death," a bonechilling tale of a teenage couple on a date. Full of macabre tales, this book is highly appealing to teenagers and appropriate for storytelling, especially late at night.

_____. *Southern Fried Rat & Other Gruesome Tales.* New York: Avon Books, 1983.

Gruesome stories to be told around the campfire, at slumber parties, or in the course of everyday conversation. Includes tales about a poisoned second-hand prom gown, a missing bride, a dinosaur that kills on command, and a horrible discovery tale entitled "Southern Fried Rat." Stories and illustrations are especially appealing to teenagers. High-interest urban tales provide an excellent source for storytelling.

Crook, Kathy. *The Compilation of a Bibliography on Ghostly Legends of the Hawaiian Islands (Along With a Few Contemporary Accounts).* [Photocopy]. Honolulu: University of Hawaii, 1986.

This bibliography attempts to compile a comprehensive amount of material on ghostly Hawaiian legends. Materials are grouped by type of references, collections, and individual tales followed by a section of contemporary accounts. Has many reference sources which contain Pele as the vanishing hitchhiker. Useful for researchers.

Gotanda, Masae, ed. *Hawaii Legends Index.* Hawaii State Public Library. Department of Education, 1984.

Three-volumes make up this revised edition. The first volume contains a list of books indexed in this set. Each entry is a distinct computer record which gives the author, story titles, sources, and call numbers, making it easy to locate relevant sources. Excellent for researching Hawaiian legends.

Grant, Glen. "In Search of Kappa and Mujina: Japanese Obake in Hawaii." *Hawaii Herald.* 4:1, 8-9.

Examines urban and rural ghostlore in contemporary Hawaii and the abundance of Japanese *obake* tales commingling with Hawaiian spirits. The faceless ghost of Waialae Drive-In Theater parallels the *Mujina* spirit in Japanese folktales as do the various accounts of forced drownings linked with the foul *Kappa* (supernatural water creature) of Japanese legends. Stories provide highly entertaining reading for secondary level students and adults.

"The Ghost Army of Kauai." *Paradise of the Pacific*. 49 July 1937, 23-24.

Includes stories of strange happenings in Hawaii. Recaps the story of the ghost army of Kauai and describes them as favorable omens of protection. Provides a brief but interesting look at the night marchers.

Kane, Herb Kawanui. *Pele: Goddess of Hawaii's Volcanoes*. Captain Cook, Hawaii: Kawanui Press, 1987.

Pele, legendary goddess of Hawaii, is the focus of this heavily illustrated source. Mixes fact with the folklore of Pele and traces her from earliest beginning to contemporary times. Covers myths, legends, traditions, romances, and folktales of this fascinating fire goddess. Despite its brevity, it contains a wealth of information on Pele in an easy-to-read format.

Keating, Barbara. *Hawaiian Eruptions: The Eruptions of Kilauea and Mauna Loa Volcanoes*. Honolulu: University of Hawaii, 1987.

Beautiful color photographs of the dual volcanic eruptions of Kilauea crater and Mauna Loa during 1984 to 1986 abound in the text of this reference source. Also contains useful information about Madame Pele and the legends and superstitions that surround her.

Kittelson, David J. *The Hawaiians: An Annotated Bibliography*. Honolulu: Social Science Research Institute, University of Hawaii, 1985.

A comprehensive compilation of ancient and modern writings on Hawaii, its people, and natural surroundings spanning the time of Western discovery in 1778 to 1983. Descriptive annotations refer to books, government documents, periodical articles, theses, and type-scripts found in the Hamilton Library (Pacific Collection) at the University of Hawaii at Manoa and are based on the author's personal examination of each text. Newspapers, children's books, and legends found in other bibliographies are excluded. Includes a glossary of Hawaiian words. The index is useful for locating numbered entries. An excellent reference for accessing relevant materials for anyone interested in Hawaii, and of particular benefit for those in Hawaiian studies.

Knaefler, Tomi K. "Haunted Hawaii." *Honolulu.* 1 October 1991, 47-49, 77-79.

A wide array of spooky stories and ghostlore of contemporary Hawaii is presented. Compiled from personal accounts, second-hand reports, and some published reports, many of the stories are "hybrids" of various island cultures. The faceless, legless *obake* woman of the Waialae Drive-In Theater, Morgan's Corner in Nuuanu Valley, Pele as the vanishing hitchhiker, and the night marchers stories provide a fascinating overview of the richness and diversity of present-day folklore. Ideal reading material for secondary level students and adults.

Laubach, David C. *Introduction to Folklore.* Rochelle Park, N. J.: Hayden Book Company, 1980.

Presents folklore and oral history as a multifaceted discipline. Designed for teaching folklore to high school students, the reading level is apppropriate, and the text is easy to understand. Each chapter ends with a list of student projects. Chapter 2, "Collecting Folklore," discusses various motifs found in urban legends, including the ghostly hitchhiker. A worthwhile source for teachers of folklore or anyone contemplating teaching a unit on urban legends and other types of folklore.

Luomala, Katherine. *Disintegration and Regeneration: The Hawaiian Phantom Hit hhiker Legend.* New York: W. de Gruyter, 1972.

Discusses the motif of the phantom hitchhiker, also expressed as the vanishing or ghostly hitchhiker, as it applies to Pele in the Hawaiian Islands. Includes a section about previous analyses of this legend as told in various parts of the world, which provides a basis for comparison. A major section is devoted to forty-eight variants of this motif with two major island divisions and various subgroupings based on actual narratives of Pele as a vanishing hitchhiker. Ends with three new variations of Pele as a vanishing hotel guest or visitor. Provides comprehensive, in-depth study of Pele in contemporary Hawaii. Excellent reference source.

McBride, L.R. *Pele, Volcano Goddess of Hawaii.* Hilo: Petroglyph Press, 1968.

Traces Pele from her earliest beginnings and tells of the legends that surround this living deity. Stories about her sister Hi'iaka, the *ohia* and *lehua*, and Kalapana are presented. References of incidents involving Pele as an unseen passenger, a cigarette-lighting hitchhiker, and as a destructive, vindictive force of nature are briefly mentioned. Simple colored illustrations and glossary enhance the text. Good source for reading and storytelling.

Mellen, Kathleen Dickenson. "Pele Alii." *Paradise of the Pacific*, 1 November 1962, 91-92.

Presents a brief overview of Pele as well as the myths and legends connected to the goddess of fire. Discusses superstitious beliefs and customs. References are made to the various forms Pele takes and depicts several accounts of incidents involving her. Includes a poem.

Mullins, Joseph G. *The Goddess Pele*. Honolulu: Aloha Graphics and Sales, 1976.

A mixture of fact and fiction, this source describes Pele as a powerful and very real presence in nature, legends, and contemporary society. Recounts Pele's supernatural forms as a young, beautiful maiden, an old hag, a ball of fire, and a vanishing hitchhiker. Describes superstitions and beliefs about taking a piece of lava as a souvenir. Provides interesting reading for both adolescents and adults.

Nicolini, Mary B. "'Is There a FOAF in Your Future?' Urban Folk Legends in Room 112." *English Journal* 78 (December 1989): 81-84.

Meant for a teacher audience, a unit on *Beowulf* and other British epics and ballads is preceded with the study of modern urban legends. Using a local and nationally known legend and other urban folklore, high school students are led to examine various versions of the same legend. Practical ideas shared from a FOAF (friend of a friend) can be applied to studying other types of urban legends.

Nimmo, H. Arlo. *The Pele Literature: An Annotated Bibliography of the English-Language Literature on Pele, Volcano Goddess of Hawaii*. Honolulu: Bishop Museum Press, 1992.

Intended for anyone with an interest in Pele. An extensive bibliography containing over 800 annotated citations of chants, etiological tales, legends, children's stories, and contemporary references. Items are indexed by entry numbers. Exception is made to unindexed microforms, magazines and newspapers published by the tourist industry. Includes a detailed index for ease in searching relevant sources. An excellent reference source for both teachers and librarians.

_____. "Pele, Ancient Goddess of Contemporary Hawaii." *Pacific Studies* 9 (March 1986): 121-179.

Presents a comprehensive look at the fire goddess, Pele. Her manifestations as a beautiful young woman or old hag, the rituals and ceremonies surrounding this ever-changing entity, and her nontraditional roles are discussed in detail. Contains excellent information about Pele as the vanishing hitchhiker. Includes a useful bibliography for the researcher.

Nowaki, Junko, Helen Rogers, and Kenneth R. Herrick. *The Hawaii Island Newspaper Index*. Hilo, Hawaii: Edwin H. Mookini Library. University of Hawaii at Hilo, 1984.

Indexes news of the island of Hawaii printed in the *Hawaii Tribune Herald, Honolulu Advertiser, Honolulu Star Bulletin,* and some entries from *West Hawaii Today*. Entries are modeled after the Library of Congress Subject Headings. A good source for more contemporary accounts of the fire goddess, Pele.

Office of Library Services. Department of Education. *Index to the Honolulu Advertiser and Honolulu Star Bulletin*. Honolulu: State of Hawaii, 1929.

Indexes articles printed in the Honolulu Advertiser and Honolulu Star Bulletin alphabetically according to bold-faced subject headings. Entries are listed by dates under each subject heading in small but readable print. Provides more contemporary accounts of Pele for researchers interested in modern tales about Pele.

Okimoto, Elaine A., Toyo Nakamura, and Joan Hori. *The Hawaii Herald Index*. Honolulu: The Hawaii Herald, 1988.

Indexes articles printed in *The Hawaii Herald*. Contains a usage guide, word-by-word indexing, and five appendices. Useful for those interested in more contemporary accounts of Hawaiian legends. Includes stories by Glen Grant, local historian and storyteller. Useful subject headings include ghost, supernatural powers, and superstitions.

Otaguro, Janice. "Islander of the Year: Pele." *Honolulu*, January 1991, 42-47, 52-55.

Discusses many aspects surrounding Pele. Includes the superstitions attributed to her and several accounts of Pele sightings as the old hag or beautiful young woman with a white dog. Also covers volcanic activity, Pele worshippers, geothermal issues, and various islander views of the volcano goddess. Provides an indepth, multidimensional look of the fire goddess for secondary level students.

Rohter, Sharlene. "Strange Encounters of Da Kine." *Aloha*, May/June 1980, 63-69.

Superstitious customs and beliefs and supernatural stories of modern Hawaii are discussed. Includes healing stones, carrying pork over the Pali (an area on the windward side of the island of Oahu), the shark god, night marchers, menehunes, and several stories about Pele. Provides a fascinating overview of contemporary folkore. Interesting reading material for secondary students and adults.

Steinfirst, Susan. *Folklore and Folklife*. New York: Garland Publishing, 1992.

Presents a short explanation of urban legends under "Legends--Urban Narratives." Lists relevant annotated sources for a look at contemporary urban legends for general information. Provides a good starting point for anyone researching urban legends.

Stone, Margaret. *Supernatural Hawaii*. Honolulu: Aloha Graphics & Sales, 1992.

Hawaiian customs, beliefs, and practices are the focus of this informative source. Includes religion, rituals, and superstitions and a section of stories referred to as "personal heresay." A section entitled "Gods of Hawaii" contains an article on Pele with a brief description and background of her as the vanishing hitchhiker. This source provides worthwhile information for a good overview of the religious and supernatural aspects of the Hawaiian culture.

Stone, Scott C. S. *Volcano!!* Norfolk Island, Australia: Island Heritage, 1977.

Heavily illustrated throughout with beautiful color and black and white photographs of the volcanoes of Hawaii. Allusions to Pele are interspersed in the text of this informative source. The first and last chapters give coverage to the goddess Pele and tell of a strange encounter with the goddess at the Volcano House located on the island of Hawaii.

Taylor, Lois. "Hawaiian Spook Stories." *Honolulu Star Bulletin*, 31 October 1972, F1.

Discusses Hawaii's spook stories from Ruby Johnson and the Honolulu Police Department. Includes stories of the night marchers, a Big Island ghost dog pack, a ghostly strangler, and the ghost dog of Poipu. Mentions the faceless long-haired lady who haunted the women's restroom of the Waialae Drive-In Theater and the kimono-clad ghost waitress of the Wako Restaurant.

Wittig-Harby, Bill. "A Stroll With the Ghosts of Honolulu." *The Spirit of Aloha*, 1 October 1990, 52-56, 63.

Discusses Glen Grant's storytelling tours and presents a variety of contemporary ghost stories collected by Grant. Included are supernatural sites of Honolulu such as Iolani Palace, Hawaii State Public Library, and Kawai Ha'o Cemetery. Interesting reading material for a taste of contemporary Hawaiian ghostlore. Intended for secondary level students and adults.

Wolkomir, Richard. "Modern Myths for Modern Minds." *Smithsonian* (November 1992): 166-176.

Provides a highly entertaining and easy-to-read overview of contemporary urban lore or urban legends. Discusses the various motifs and stories collected and circulated by Jan Harold Brunvand, "Mr. Urban Legend". Pele is mentioned in reference to "The Vanishing Hitchhiker" tale, a recurring motif. Charmingly illustrated, this informative article will appeal to adolescents as well as adults.

Urban Legends

Gay, Roland L. "The Ghosts of Kalamaula." In *Hawaii Tales of Yesteryear.* Honokaa, Hawaii: Roland L. Gay, 1977. pp. 17-18

One of twenty-three family stories based on the author's personal experiences tells of the night marchers passing through a two-story house in Molokai. Hearing noises about two o'clock in the morning, he goes downstairs to find the doors unlocked. The doors are locked again, but the same thing happens over and over. Then, one midnight, music and chanting are heard. In the morning, the doors are again unlocked, evidence that the night marchers have passed through. Provides good storytelling material for young and old.

_____ . "The Strange Doings of Pele." *In Hawaii Tales of Yesteryear.* Honokaa, Hawaii: Roland L. Gay, 1977. pp. 19-23

Short episodes of the strange happenings associated with the goddess Pele are related in one story. A man from Kona (an area on the island of Hawaii) driving to the beach stops and picks up an old woman. When he asks her for her destination, he discovers she has vanished. A few days later, an old woman asks a Kona lady for some water. However, when she returns with the water, there is no trace of the old woman leading her to believe that the stranger was Pele and wondering if her appearance signaled an impending eruption. Other accounts included examine her various roles as a protector and a revengeful spirit. Simple illustrations enhance the stories of Pele as a multidimensional character.

Gere, Jeff. *Oahu Spookies: Unbelievably True Tales.* Retold by Jeff Gere. Cassette 3054. Talking Island Productions, 1992.

Stories from around Oahu are retold by master storyteller Jeff Gere. Includes two stories of the goddess Pele told in island pidgin. One account tells about a ten-year old's experience meeting Pele in the form of an old woman. He notices that her eyes glow red like fire when she smiles, and her touch burns like fire. As they speed away, they see the old woman floating, leaving the spot behind her smoking. The other Pele encounter is based on a teacher's experience with the camera-shy Pele while on a hike in the Kilauea crater area. When the pictures are developed, there is only a rock and no sign of the old woman. Dramatization conveyed through the storyteller's voice is a non-book medium ideal for secondary level and adult audiences.

Grant, Glen. "In Search of Kappa and Mujina: Japanese Obake In Hawaii." *Hawaii Herald*, 21 October 1983. p. 1,8

Recounts a spine-tingling urban legend unique to Hawaii, the tale of the faceless ghost of the old Waialae Drive-In Theater. Around midnight, a young woman goes to the restroom to freshen her makeup. She sees another young woman combing her long black hair in the mirror. She catches a glimpse of the woman's face only to find that she has no face. The spirit at the mirror also has no legs and feet. A macabre tale that will appeal to teenagers and adults. Excellent urban legend for storytelling.

Ghost Stories and Legends . Produced and directed by Gaye Glaser, Doug Hamasaki, and Jim Hewitt . 30 min. Oceanic Cable Community Programming Center, 1988. Videocassette.

Stories from Hawaii, Ireland, and Australia are told by different storytellers. A "chicken-skin" version of the faceless ghost of Waialae Drive-In Theater, an older urban legend, is told by storyteller Russell Omori. A young girl goes to the restroom. After tending to her business, she is surprised to see a woman at the sink combing her long, black hair. It appears that the woman has no legs or feet. As she approaches the sink, she discovers that the woman has no face. Interesting viewing material for secondary and adult audiences.

Hoyt, Helen P. *The Night Marchers*. Norfolk Island, Australia: Island Heritage, 1976. pp. 1-40

An old man from Waianae (a district on the leeward side of the island of Oahu) tells of his experience with the night marchers--once when they had come to welcome his grandson and later his wife. Left to raise his great granddaughter, Loke, life changes when Pearl Harbor is bombed. Loke falls in love with Daniel, a red-haired G.I. After Daniel is shipped out, a grieving Loke gives birth to his son. A month after the child's birth, the night marchers come again. Among the deathly procession is an American G.I. with red hair who has come to take Loke with the ghost marchers. Beautiful illustrations accompany this haunting tale. Provides excellent reading for young and old.

Island Ghost Stories. Produced and directed by Melanie Kosaka, Dave Beggin, Denise Cameron, and Terrance Dillon Morin. 10 min. KHET, 1989. Videocassette.

Local storyteller Glen Grant relates a story of Pele as the vanishing hitchhiker. Two men are returning from a *luau* (Hawaiian feast) in Makapu on Oahu when they encounter an old woman who needs a ride to Waialua. Seated between the driver and the passenger, she asks for a cigarette. The men sober immediately when they notice that she lights it with a fire from her hand. Excellent example of storytelling using an urban legend from Hawaii for secondary students and adult audiences.

Rappolt, Miriam E. "Lauhala Lady." In *One Paddle, Two Paddle. . .* Kailua, Hawaii: Press Pacifica, 1983. pp. 3-6

Depicts Pele in one of her many forms as a *lauhala* lady. Eddie and his uncle take a picture of a camera-shy lady absorbed in weaving. The roll of film is mysteriously replaced the next day by a freshly-woven, green *lauhala* basket. The meaning of *kapu* (taboo) is then understood by Eddie. An interesting tale of Pele and Hawaiian superstition for upper elementary students and teenagers.

_____. "Morgan's Corner." In *One Paddle, Two Paddle. . .* Kailua, Hawaii: Press Pacifica, 1983. pp. 25-33

Simply illustrated tale which depicts strange and unexplained events associated with Morgan's Corner in a lighthearted way. A bunch of teenage boys decide to test the theory about traveling across the Pali Highway at night with pork in the car and end up getting spooked. The boys use pork cutlet ordered from the Zippy's Restaurant and venture up to Morgan's Corner. Instead of the car stalling, the engine keeps on running until one of the boys starts to eat the pork. Then the car engine dies until the last of the pork is consumed. Mildly humorous tale intended for a teenage audience.

Elijah the Prophet in Jewish Folk Literature

KAREN ZINN HEAU

Elijah the Prophet in Jewish Folk Literature

by

Karen Zinn Heau

Introduction

Elijah the Prophet is easily the most ubiquitous character in Jewish folklore. He appears in legends that span the centuries of Jewish history -- from the Biblical era to the Diaspora; and reflect the geographical distribution of Jewish settlements -- from Tunisia to Persia, from Spain to Eastern Europe. And his presence is felt at key moments in the rituals of Jewish life: for example, during the Passover *seder* and the circumcision ceremony. Apparently, then, an understanding of the significance of Elijah will open the door to the soul of the Jewish people. Though quintessentially Jewish, Elijah stories -- not only the fairy tale type, but even those with a "religious" message -- paradoxically can be appreciated and enjoyed by the non-Jew.

> No figure in Jewish history has captured the storyteller's imagination as much as Elijah the Prophet. Although he is portrayed as a stern agent of divine justice and retribution in the *Tanakh*, he metamorphoses into quite a different character in the tales of an exiled people. He becomes the redeemer of orphans and widows, the champion of the poor and the oppressed, and most significantly, the herald of the Messiah. Always he travels in disguise, to test us, to teach us that we should treat each stranger as though he were a messenger from heaven (Frankel 1989, 575).

Who is this remarkable figure, Elijah the Prophet? We will pursue the answer to this question in true Jewish fashion by asking some other questions: (1) What do we know about Elijah from Biblical and rabbinic sources? (2) What roles does Elijah play in the folk tales, and how does this later characterization depart from his earlier portrayal? (3) How does Elijah the Prophet respond to the needs and circumstances of the Jewish community? (4) How do the tales combine special "Jewish" features with elements found universally in traditional literature?

The Early Tradition

Elijah (Hebrew *Eliyyahu*, "Yahweh is God") was a prophet who appeared in Israel during the reign of King Ahab, in the ninth century B.C. The origin of the traditions surrounding Elijah can be traced to the Biblical legend found in 1 Kings 17-19. Other stories about him can be found in 1 Kings 21 and 2 Kings 1-2. Elijah's family name is not known; his appelation "the Tishbite of the inhabitants of Gilead" lead some scholars to assume that he belonged to one of the sects (either the Kenites or the Rechabites) which led a nomadic existence (Roth 1971, 632). Or, in Wiesel's words: "He belongs to all the tribes, to all of us. He responds to man's eternal need for poetry and his eternal quest for justice" (Wiesel 1981, 42).

Elijah was a conservative extremist who felt that it was Israel's mission to maintain a pure monotheistic cult centered on the worship of Yahweh. His zeal for the Lord led him to singlehandedly wage war against the worshippers of Baal, including Jezebel, Ahab's Phoenician wife. Thus he proclaimed a drought to punish the idolators, which forced him into exile. Clad in a garment of haircloth with a leather girdle, Elijah began a reclusive life of wandering and privation.

During this time, God took pity on the victims of the famine and tried to convince Elijah to release Him from His promise to let no rain fall if Israel worshipped idols. Elijah held fast until God caused the death of the son of the widow with whom Elijah was staying. Distressed, Elijah begged God to revive the child, but since he could only be resuscitated by means of dew, the drought had to end (Ginzberg 1913, 196-7).

But first Elijah engaged 450 prophets of Baal in a contest on Mount Carmel. While their sacrifices and pleas were ignored by Baal, Elijah's offering was accepted by Yahweh, who sent down fire from heaven to

consume it. The priests of Baal were slain by the people of Israel, and the drought ended. Elijah's victory on Mount Carmel was his crown achievement. But he was still forced to flee in order to escape Jezebel's wrath. In despair, he traveled to Mount Horeb (the scene of God's appearance to Moses) where God's revelation renewed his strength. According to 2 Kings 2:1-11, Elijah did not die but ascended to heaven in a chariot and horses of fire (Roth 1971, 635).

The idea that Elijah never truly died is reflected in Malachi's final prophecy (Malachi 3:23-24) that Elijah will return to Israel to bring the people to repentance before the day of judgment (Eliade 1987, 92). From then on, Elijah was associated with the Messianic age, as the forerunner of the Messiah. In fact, Jesus was first assumed to be Elijah, but when he revealed his own messianic mission, the Elijah role was relegated to John the Baptist (Roth 1971, 635).

In the mystical tradition of the Kabbalah, Elijah did not die because he was not mortal to begin with. Instead, he was an angel named Sandalphon who was sent to live among men to convert them to the belief that "the Lord is God." Once his purpose was accomplished, "God took him again into heaven, and said to him: 'Be thou the guardian spirit of My children forever, and spread the belief in Me abroad in the whole world'" (Ginzberg 1913, 201-2).

The Folkloric Tradition

This mystical view of Elijah as a heavenly emissary allows him to continue his work into the present age, thus forming a bridge between the earlier legend and the popular folk tales. Indeed, we can trace the roots of the various roles Elijah plays in the tales back to elements in the legend. But though Elijah is still the righter of wrongs, the emphasis of his mission is shifted from the future redemption of Israel to issues of social injustice. His character is also tempered: the severe, zealous, unyielding preacher becomes the benign giver of blessings and consoler of those in distress. We may well ask, as does Wiesel: "How did the prophet of anger become the bearer of promise?" Wiesel himself sees no contradiction between the two Elijahs, and finds features of kindness and tenderness in the Biblical portrayal (Wiesel 1981, 64-5).

Dov Noy, on the other hand, perceives more of a break between the Biblical legend and the later narratives. He feels that the roles played by Elijah, as well as the Jewish customs connected with him, cannot be explained by Biblical parallels. He supports this view by the fact that none of the Elijah stories take the Biblical legend as its theme. He joins other scholars who speculate that the present mainstream of Elijah traditions was an attempt to replace the Biblical Enoch, a holy figure who also had a miraculous "death," because of the veneration of Enoch among non-Jewish sects, including the early Christians (Schram 1991, xii-xiv).

The truth of whether or not Elijah the Prophet is the same person as his Biblical counterpart is probably somewhere between the two views. As Noy himself notes, while the miracles performed by Elijah have their parallels in non-Jewish folklore, they are also based on the Biblical account. For instance, the recurrent theme of Elijah's ability to ward off the Angel of Death is rooted

in the Biblical story of the revival of the widow's son. And the motif of Elijah as provider hearkens back to his Biblical power to cause rain to fall (Roth 1971, 639).

Whatever his Biblical origins, we are concerned here with Elijah the Prophet as a folklore hero, the mediator between heaven and earth who is "all things to all men" (Eliade 1987, 92). As Schram points out, Elijah is referred to by his name alone in the earlier (Biblical and Talmudic-midrashic) literature. But in folklore he is commonly known as "Elijah the Prophet," with the additional words "may he be remembered for good," "whom it is always good to mention," or "of blessed memory" attached to his name (Schram 1991, xxvi).

The Elijah of folklore is rarely the main character of the story, but rather the protagonist's helper. He is "bound by neither time nor space" (Nahmad 1970, 24). He roams the earth as a "protector of the innocent, a guardian angel bringing help to people in distress" (Rappoport 1966, 211), appearing and disappearing at will. He assumes various disguises as an expedient device -- an Arab, a horseback rider, a Roman dignitary, a dwarf, a doctor, a beggar, and so on. Sometimes he appears as himself to those whose faith is strong enough to bear his vision; other times he appears in a dream.

What are the main purposes of Elijah's activity in the world? The most common is helping people in need, especially the deserving poor. Elijah's criteria of who is deserving include humility, hospitality, generosity, and piousness. He is particularly solicitous towards the poor scholar who loves to study the Torah. In fact, one of his roles is teacher of the true meaning of the Torah.

Of course, rewarding the righteous has its flip side, namely, punishing the greedy, the arrogant, and the hypocrites. Many stories juxtapose an honest

poor person with a devious rich one, and both reap the consequences of their behavior. Elijah's recognition of kindliness cuts across economic and ethnic boundaries; he tends to favor the down-and-out or those shunned by society, as if to challenge the status quo. The prevailing motive is to restore the proper balance by correcting injustice wherever it appears. This includes bestowing wealth on the needy, correcting wrong attitudes, and creating family harmony. As Wiener notes, Elijah's aim was not merely "concerned with 'reward and punishment,' but also it was almost always to show a Jew the way to the divine and with it also to the truly humane" (Wiener 1978, 139).

Elijah the Prophet in Jewish Life

This brings up the question: What does Elijah the Prophet mean to the Jewish community? Do these tales have their counterpart in the real life and customs of the Jews?

The abundance of Elijah stories alone attests to his popularity among the Jewish people. One example of the veneration felt towards Elijah is that many synogogues carry his name. In the Near East, these synogogues often contain Elijah rooms, or identify nearby caves as Elijah's. These places, many of which are associated with a previous revelation of Elijah, are the destination of pilgrims seeking advice, comfort, or healing (Wiener 1978, 139-40). Elijah's name is also inscribed on amulets, especially in areas located within the Islamic sphere of influence (Roth 1971, 639).

The reverence accorded Elijah is doubtlessly a result of the Jewish perception of him as the focus of hope for the future as well as the resolver of present difficulties. Schram identifies three main roles that Elijah plays in Jewish life: the forerunner of the Messiah, the arbiter of Jewish law, and the mediator between parents and children (Schram 1991, xxiii). A popular

saying, "until Elijah arrives," is used to shelve an unsolved matter (Roth 1971, 640).

The significance of Elijah is reflected in numerous customs and rituals which pervade Jewish life. Dov Noy points out the close affinity of literature and custom in Jewish folklore, as many of the customs are explained by etiological tales (Roth 1971, 640). Elijah is mentioned daily in the grace after meals: "May God in his mercy send us the prophet Elijah, may his memory be blessed, and may he bring us good tidings, help, and comfort" (Wiener 1978, 132); in prayers said on festivals for dew or rain; and in Elijah songs at the termination of the Sabbath. One refrain goes: "The prophet Elijah, the Tishbite from Gilead, may he come to us soon with the son of David, the Messiah" (Wiener 1978, 134).

Two important rituals deserve mention. One is the Chair of Elijah used at the rite of circumcision, or *brit*. This special chair set aside for him originates with Elijah's accusation in 1 Kings 19:10: "for the children of Israel have forsaken your covenant." Later, rabbis interpreted this to mean the circumcision-covenant (Nahmad 1970, 25). His role was broadened to become the guardian and protector of the newborn child.

The Cup of Elijah denotes the extra cup of wine placed on the table during the Passover ceremony, or *seder*. There are two reasons for this. The first is based on a Talmudic dispute over whether four or five cups of wine should be drunk in the *seder*. The solution was to fill a fifth cup that is not drunk, and to let the matter be resolved "when Elijah comes." The second explanation is that the Passover festival of redemption is naturally associated with Elijah in his role as the herald of the Messiah, and the cup is waiting to welcome the prophet's arrival (*Enc. Judaica* 1971, 645).

A final mention can be made of Elijah as the prototype of the Wandering Jew. This image reflects his peripatetic lifestyle in the Bible, as well as his legendary ability to appear at any place or time. In Harold Fisch's article, Elijah represents the wanderer archetype, or the ubiquity and immortality of the Jewish people as a whole (Fisch 1980). However, this interpretation is not universally accepted. Anderson, for instance, believes that the Wandering Jew motif was not connected to Elijah, but originated as a Christian disparagement of the Jews. According to the tale, when Christ was carrying his cross to Calvary, he paused to rest on a man's doorstep. When the man drove him away, Christ replied, "I go, but you will walk until I come again" (Anderson 1965, 11).

Conclusion: The Universal Appeal of Elijah Stories

We conclude by asking a final question: Can these folk tales, which are quintessentially Jewish, be appreciated by the non-Jew? We can approach this question from two angles. One way is to analyze the tales to discover what characteristics they share in common with folklore of other cultures, and what elements are uniquely Jewish.

In his foreward to *Miriam's Tambourine*, Dov Noy acknowledges the commonality between Jewish and non-Jewish versions of the same tale. But he emphasizes the special Jewish aspects as worthy of attention. Using a structural model of the Jewish folk tale, he identifies four main elements as uniquely Jewish: (1) *The Jewish Time* -- correlated to the Jewish year cycle or life cycle; (2) *The Jewish Place* -- the locale is identifiably Jewish, e.g. a synagogue, the Land of Israel, or the home, which is considered a holy place; (3) *The Jewish Acting Characters* -- often a historical figure, sometimes of Biblical origin, Elijah being the favorite; and (4) *The Jewish Message* -- the

purpose of the Jewish folk tale is to teach a lesson rather than provide entertainment or escape from life's troubles, as do most non-Jewish folk tales (Noy 1986, xi-xix).

Weinreich's approach is to analyze Elijah stories in terms of genre and content type. Her view is that the "Jewishness of the tale type . . . does not exclude the occurrence of international motifs within the tale" (Weinreich 1965, 226). She finds many examples of the disguised-saint tale type among the East European neighbors of the Jews. And aside from the typological similarity, there were also specific borrowings and exchanging of stories throughout history. Elijah stories may also have contributed to the Christian saint legends (Weinreich 1965, 226-231).

The other way to approach our question is to decide whether Elijah the Prophet is accessible to a general audience and whether the messages of the stories have any universal value. The key to this lies in the fact that Elijah the folklore hero is a somewhat different figure than the Elijah of the earlier legend. Whereas his mission in Biblical times was inflexibly linked to the people of Israel, his activities in the folk tales can be universally applied. Elijah's ability to manifest himself in any form to any person in any place means that he can adapt to an infinite variety of circumstances. He is a sort of all-purpose hero who responds to needs that are common not only to Jews, but to all people who are suffering from poverty or persecution, or who need emotional solace in times of crisis.

Although the stories are invested with a "religious" message, or moral, these messages go beyond teaching one how to be a good Jew. They can help one become a better human being by improving one's relationship to God and neighbor. The values of humility, charity, kindness, and family harmony are common to all societies. And Elijah's role as ushering in the Messianic age

speaks to our universal longing for redemption. Who in their darkest hour would not wish to be rescued by a compassionate angel?

Note

The topic of folkloristic classification of the tales according to type and source is beyond the scope or needs of this project. The interested reader is referred to the Selected Annotated Bibliography for more detailed information. Elijah's influence on Christian and Islamic traditions will not be covered. Since they have more storytelling value, folk tales are given prominence over the "historical" legends. Most of the tales are suitable for the post-elementary school level. A few may be appropriate for the younger reader, with discretionary judgment.

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Selected Annotated Bibliography

General Background Information

Eliade, Mircea, ed. *The Encyclopedia of Religion.* New York: Macmillan, 1987. S.v. "Elijah," by John Van Seters.

For a brief treatment of the Elijah figure, unencumbered by densely-packed information, Van Seters's article is unexcelled in its clarity and intelligence. The bulk of the essay is concerned with the question of Elijah's historicity and the basis of the stories in the Old and New Testaments. The final section deals with Elijah in post-biblical Judaism, when he became "all things to all men." It includes a paragraph on present-day customs associated with the Elijah. The short annotated bibliography is helpful.

Encyclopaedia Judaica, 1971 ed. S.v. "Elijah."

This thorough, well-documented article is divided into six sections, each authored by a different specialist. In the biblical section, Elijah is assumed to be an historical figure whose prime function was to estabish the exclusive worship of Yahweh among his people. The social, political, and religious impact of this prophetic mission is elucidated based on passages in 1 and 2 Kings. The legend of Elijah is then followed through the Aggadic literature of the Talmudic and post-Talmudic ages. Following a paragraph on mysticism, the folklore section discusses the themes in the Elijah legends found in written and oral folk literature: "the redemptive motif associated with Elijah in rabbinic literature as the herald of the future redemption of Israel and of the messianic era is not stressed in folklore: he is rather portrayed as the heavenly emissary sent on earth to combat social injustice." The final two sections cover Elijah in Islam and in the arts. Includes bibliography.

Ginzberg, Louis. *The Legends of the Jews*. Vol. 4, *Bible Times and Characters from Joshua to Esther*. Philadelphia: Jewish Publication Society, 1913.

An older, but oft-cited survey of biblical figures and events. The chapter on Elijah contains a descriptive summary of Elijah's various activities, as related in the Bible and later sources (see notes in volume 6), from his earthly career to his role as an angel of God -- helper of the needy, censor and avenger, disciple and teacher of the wise, administrator of God's justice, rescuer of the doomed, teacher of the Kabbalah, and forerunner of the Messiah. Useful to quickly familiarize oneself with the themes and legends connected to Elijah the Prophet.

The Jewish Encyclopedia, 1925 ed. S.v. "Elijah."

This lengthy article tries to be all-inclusive, but one tends to lose the forest for the trees. The style is somewhat antiquated and the sections are not clearly demarcated. Yet a patient reader can reap a wealth of information on the numerous stories about Elijah. In the paragraph entitled "In Medieval Folk-Lore," there is an interesting passage which discusses Elijah as the prototype of the Wandering Jew. Additionally, he is compared to other wandering deities such as Buddha, Zeus, and Thor. The biblographies contain dated and mostly foreign language sources.

Nahmad, H.M., trans. *A Portion in Paradise: And Other Jewish Folktales*. New York: Norton, 1970.

The author divides the tales in this collection according to theme. The first section, devoted to the Prophet Elijah, contains four stories and a pithy introduction which discusses Elijah's attributes: significantly, the disctinction between the Elijah of biblical narrative and the popular figure of Jewish tradition. The preface is also instructive as a background to the characteristics and sources of the Jewish folktale. However, the reader will be disappointed to discover no source notes on the individual tales.

Schram, Peninnah. *Tales of Elijah the Prophet.* Northvale, NJ: Jason Aronson, 1991.

If one wishes to become acquainted with the issues and legends surrounding Elijah the Prophet by reading one book only, this volume should be sufficient. In addition to thirty-six tales, the introduction gives a lucid and thorough summary of the various roles Elijah plays in the Bible and Jewish folklore. Dov Noy's forward offers provocative conjectures regarding the cross-cultural origins of the Elijah figure. Ample analyses of the tales according to source(s), tale type, and motifs are contained in the endnotes. Other useful features are the glossary, bibliography, and index.

Special Topics in Elijah Studies

Hyman, Frieda Clark. "Elijah: Accuser and Defender." *Judaism: A Quarterly Journal of Jewish Life and Thought*. 39 (1990): 282-95.

A question is posed: How did Elijah become loved in Jewish folklore as a savior of the needy and oppressed, and the friend of scholars and mystics, when Scripture portrays him as a stern, unbending figure with no endearing features? Throughout the essay, the author continues this questioning mode, which resembles a religious search. By delving into a theological analysis of the biblical passages in which Elijah appears, she tries to resolve the paradox and dispel her doubts. The effect can be judged either overly emotional or moving, depending on one's spiritual orientation.

Weinreich, Beatrice Silverman. "Genres and Types of Yiddish Folk Tales About the Prophet Elijah." In *The Field of Yiddish: Studies in Language, Folklore, and Literature,* ed. Uriel Weinreich. Second collection. London: Mouton, 1965.

Based on the author's unpublished M.A. thesis, "The Prophet Elijah in Modern Yiddish Folktales" (1957), this folkloristic analysis of 59 tales recorded from oral sources develops criteria for classifying the tales according to genre and content type. Regarding genre, Weinreich attempts to create criteria "intrinsic to the tale itself," namely actors, settings, narrative purpose, and episodic structure. (In this sense, her

methodology departs from the earlier systems of von Sydow and Thompson.) Having sifted out genre features, she then proceeds to classify the tales depending on their subject matter. Surprisingly, very few of the Yiddish Elijah tales exemplify the "Religious" or "Anecdotal" types, but fall into categories that occur in non-Jewish traditions, such as "Tales of Magic" and "Romantic Tales." The author concludes that more investigation is needed into the parallels between Jewish and non-Jewish materials, specifically comparing the cycle of Elijah tales with stories of disguised saints and wandering holy men told among non-Jewish groups worldwide. An important, but technical, research study of marginal interest to the non-scholar.

Wiener, Aharon. *The Prophet Elijah in the Development of Judaism: A Depth-Psychological Study*. London: Routledge & Kegan Paul, 1978.

A scholarly study of the Elijah figure from the perspective of the psychology of religion. The author starts with the appearance of Elijah in the biblical record and seeks to "throw light on his outstanding personality by depth-psychological interpretation." He then proceeds to investigate how this biblical portrayal has been modified in the Jewish literature over the course of 2500 years, and briefly describes the Christian and Islamic conceptions. In a final chapter, he points out the universality of the Elijah figure in terms of the hero-archetype. Aside from the short chapter on Jewish folklore, the book is not directly related to our topic. Its value lies in deepening our understanding of the function of Elijah in mythological consciousness.

Bibliographical Source

Yassif, Eli. *Jewish Folklore: An Annotated Bibliography*. New York: Garland, 1986.

The aim of this ambitious compilation is to include scholarly works representing the diversity of Jewish folklore. However, the East European and the Sephardic Jewish traditions are not given full treatment, as the literature is too vast. Professor Yassif, of the Department of Hebrew Literature at Ben-Gurion University in Israel, emphasizes that this is "a bibliography of *folkloristics* and not of *folklore*." Thus, studies alone are discussed and collections of tales,

for example, are not covered. The index gives 22 references to Elijah -- some in English, but the majority in foreign languages (German, French, or Hebrew). Since this is a fairly recent publication, it should be helpful to those who wish to investigate a particular aspect of the legend of Elijah in further detail or pick up other interesting leads in the field of Jewish folklore.

Traditional Tales

Frankel, Ellen. "Two Brothers and Their Wish." In *The Classic Tales: 4,000 Years of Jewish Lore*. Northvale, NJ: Jason Aronson, 1989. pp.602-04.

Elijah, disguised as a beggar, visits the homes of two brothers, one rich and one poor. He is turned away from the rich home and is welcomed in the poor one. As a reward, Elijah grants the poor brother one wish that will continue until he cries: "Enough!" He wishes for a gold coin, which multiplies until he cries: "Enough!" Seeing this, the rich brother apologizes to the beggar and is granted the same wish. But he and his wife do not know when to stop and are buried under a mountain of gold. A variation of this tale ("A Beggar's Blessing" in Schram, pp.195-99) has the rich couple drink a toast before wishing for gold, whereupon the blessing takes effect and they drink themselves to death. The message here is that the greedy cannot enjoy their riches.

Handler, Andrew, trans. "Moshiach ben David and the Prophet Elijah in Kallo." In *Rabbi Eizik: Hasidic Stories about the Zaddik of Kallo*. Rutherford, NJ: Fairleigh Dickinson University Press, 1978. pp.37-40.

Two Hasids overhear their *rebbe* (title of respect for a Hasidic teacher) longing to attend a Passover seder at Kallo and are filled with curiosity. They are sent in his stead but are completely unimpressed with the proceedings. They even ignore their host's request to confer a blessing on two guests who wish to marry. When the hasids return home and express their sarcasm to the rebbe, they discover that the bethrothed were none other than Elijah and the Messiah, and their blessing would have ushered in the time of salvation. The tale shows that arrogance blinds one to the way of salvation.

Ish-Kishor, Judith. "Traveling with Elijah." In *Tales from the Wise Men of Israel*, with an introduction by Harry Golden and drawings by W.T. Mars. Philadelphia: J.B. Lippincott Co., 1962. pp.62-67.

A pious rabbi fervently desires to accompany Elijah on one of his earthly journeys. His wish is granted on the condition that he not question Elijah's actions, no matter how strange they may seem. In the course of their wanderings, the rabbi is disturbed by what appears to be unjust behavior on the part of Elijah. When the rabbi presses him, Elijah reveals the correct interpretation of the events. The story illustrates that God works in mysterious ways; one should not pass judgment unless all the facts are known.

Sadeh, Pinhas. "The Two Washerwomen on Passover Eve." In *Jewish Folktales*, trans. Hillel Halkin. New York: Doubleday, 1989. pp.131-32.

A poor woman with no money to celebrate the upcoming holiday washes her children's clothes by the river. She is approached by a kindly old man who asks her if everything is prepared for Passover. "Praise God" is her answer; upon returning home, the woman discovers that the house is well-stocked, just as she had depicted. A rich neighbor, jealous of the poor woman's new supplies, hurries down to the river and begins washing rags. The old man appears and asks the same questions, but she replies only with complaints. When she gets home, she sees that indeed her previous wealth has disappeared. The story portrays the truth that whatever one chooses to evoke becomes a self-fulfilling prophecy. The simplicity and clarity of this version is preferred, although it does not mention that the old man is Elijah (as does Schram's rendering: "The Neighbors" in *Tales of Elijah the Prophet*, pp.119-23).

Schram, Peninnah. "Beroka and Elijah the Prophet." In *Tales of Elijah the Prophet*, forward by Dov Noy. Northvale, NJ: Jason Aronson, 1991. pp.21-24.

Elijah the Prophet joins Rabbi Beroka as he walks in a crowded marketplace. Pointing out a jailer dressed as a heathen, he remarks that he will inherit a place in Paradise. Astounded, Beroka questions the

man and is filled with admiration. This is repeated in the case of two jesters. A useful story to illustrate that one should not judge a person's heart by appearances.

_____. "The Bride's Wisdom." In *Tales of Elijah the Prophet*, forward by Dov Noy. Northvale, NJ: Jason Aronson, 1991. pp.201-28.

Wise and compassionate Deborah reluctantly marries a poor cousin after losing three bridegrooms in succession. When the Angel of Death appears at their wedding, Elijah points him out to the worried couple and Deborah is able to defeat him using laws from the Torah. This tale is an example of Elijah rescuing those doomed by a heavenly decree to die a premature death.

_____. "Her Wisdom Is Her Beauty." In *Tales of Elijah the Prophet*, forward by Dov Noy. Northvale, NJ: Jason Aronson, 1991. pp.67-73.

A girl born with the face of a beast is hidden by her parents and becomes an expert in Talmud. A scholar who is amazed by her "pearls of wisdom" insists on marrying her sight unseen. But in the wedding bed he is shocked by her appearance and flees to a distant town. Later, their son seeks him out and persuades him to return home; in the meantime, her face has been made beautiful by miraculous water, a gift of Elijah. This version is recommended because, unlike other tellings, the husband agrees to return before he knows of her transformation.

_____. "The Inheritance." In *Tales of Elijah the Prophet*, forward by Dov Noy. Northvale, NJ: Jason Aronson, 1991. pp.169-75.

Hyrkanos, a rich landowner, extols the virtues of farming to his sons. But Eliezer, the youngest, would rather devote himself to the study of Torah and is ridiculed by his father. Elijah appears in a dream and instructs Eliezer to study with a certain Rabbi Yochanan ben Zakkai in Jerusalem. After Eliezer's disappearance, his brothers persuade their father to disinherit him. In order to do this legally, Hyrkanos must travel to Jerusalem, where he is awed by the sermon of a great scholar, his lost son. Torah study is highly valued in traditional Jewish folklore, which is reflected in the emphasis placed on education among Jewish families even today.

_____. "Looking for His Luck." In *Tales of Elijah the Prophet*, forward by Dov Noy. Northvale, NJ: Jason Aronson, 1991. pp.89-95.

A beggar leaves home in search of his *mazel* (luck). Along the way, he meets up with a wolf, a king, and the owner of an orchard, who each ask him to find the answer to their particular problem. Eventually, the wanderer meets an old man, Elijah the Prophet. Elijah answers all the questions and sends the beggar home, where his *mazel* will be waiting. The foolish man, fixated on returning home, passes up the treasure of the orchard owner and the kingdom of the city, only to be gobbled up by the wolf. This Elijah story is unusual in that it does not contain a religious message, but rather the universal theme of the fool who takes things literally. Another interesting feature is the presence of an animal character.

_____. "The Repentant Rabbi." In *Tales of Elijah the Prophet*, forward by Dov Noy. Northvale, NJ: Jason Aronson, 1991. pp.209-14.

A proud and learned rabbi insults a poor dwarf he meets on his journey home. His hero's welcome is thus marred by guilt and the embarrassing jeers of the dwarf. After a public repentance, the dwarf (none other than Elijah the Prophet) pardons him and the rabbi's heart is set to rest. Exemplifies the teaching that everyone is worthy of kindness and respect. A variation of this story has the rabbi insult a black man instead of a dwarf ("Soft Like a Reed, Not Hard Like a Cedar." In Frankel, pp.575-78).

_____. "Things Could Be Far Worse." In *Tales of Elijah the Prophet*, forward by Dov Noy. Northvale, NJ: Jason Aronson, 1991. pp.55-59.

A properous merchant always complains that things are not good enough. He becomes less successful and eventually has barely enough to scrape by. Elijah approaches him and tells him not to worry: things could be far worse. Sure enough, the merchant's situation successively deteriorates until he is reduced to begging for alms. At each stage, Elijah appears and repeats the dictum: Things could be far worse. Finally, the merchant reaches rock bottom and realizes the wisdom of Elijah's words. Illustrates the teaching: Be satisfied with your lot in life.

_____. "Welcome to Clothes." In *Tales of Elijah the Prophet*, forward by Dov Noy. Northvale, NJ: Jason Aronson, 1991. pp.17-20.

Elijah arrives at a wedding feast dressed as a beggar and is quickly ushered out. Later, he arrives at the same wedding richly dressed and is welcomed as an honored guest, treated to the choicest foods and fine wine. Pouring the food and drink into his pockets, Elijah exposes the hypocrisy of his hosts by "feeding" his clothes instead of himself.

Schwartz, Howard. "Elijah's Violin." In *Elijah's Violin & Other Jewish Fairy Tales*. New York: Harper & Row, 1983. pp.19-24

A victorious king embarks on a long and perilous quest to fulfill his youngest daughter's desire for Elijah's violin. The enchanted music of the violin enables the princess to win the love of a handsome prince, while the bow strings give her the power to thwart the evil intentions of her sisters. According to Schwartz, the violin symbolizes the positive attributes of Elijah, and the release of its imprisoned melodies echo the Jewish spirit. One of the few Elijah stories that also fits the mold of a traditional fairy tale.

_____. "The Three Tasks of Elijah." In *Miriam's Tambourine: Jewish Folktales from Around the World*. [Ardmore, PA]: Seth Press; New York: distributed by The Free Press, 1986. pp.56-63.

Elijah offers to help a starving family by insisting that they sell him into slavery. His new master, the king, gives Elijah three impossible tasks to perform in order to win his freedom. Upon completing the final task, the humbled king is convinced of Elijah's great wisdom. The story shows Elijah's readiness to sacrifice himself to ease the suffering of the needy. A simplified version of this tale, suitable for young children, is published in picture-book form (Singer, Isaac Bashevis. *Elijah the Slave*, trans. Isaac Bashevis Singer and Elizabeth Shub. New York: Farrar, Straus and Giroux, 1970).

Weinreich, Beatrice Silverman, ed. "The Leper Boy and Elijah the Prophet." In *Yiddish Folktales*, trans. Leonard Wolf. New York: Pantheon Books, 1988. pp.182-84.

Elijah offers to help a poor leper boy begging in a box. Claiming to be his uncle, Elijah heals the boy's skin and apprentices him to a baker. Later, the boy complains about the baking job, so Elijah grants his wish to be a tailor. The boy keeps changing his mind and goes through a multitude of professions until he finally decides to be a czar. But even this does not please him and he aspires to be God Himself. God sends the boy back to his leper box and rebukes Elijah: "Perhaps now you'll understand that sometimes I actually know what I'm doing." This tale is the reverse of "Things Could Be Far Worse" but with the same message. In addition, it contains the theme of Elijah as healer, and an interesting portrayal of Elijah as someone who makes mistakes.

Additional Elijah stories, as well as other versions of the tales listed here, can be found in the following sources:

Ausubel, Nathan, ed. *A Treasury of Jewish Folklore: Stories, Traditions, Legends, Humor, Wisdom and Folk Songs of the Jewish People*. New York: Crown, 1948.

Bin Gorion, Micha Joseph. *Mimekor Yisrael: Classical Jewish Folktales*. Ed. Emanuel bin Gorion, trans. I.M. Lask, 3 vols. Bloomington, IN: Indiana University Press, 1976.

Frankel, Ellen. *The Classic Tales: 4,000 Years of Jewish Lore*. Northvale, NJ: Jason Aronson, 1989.

Klapholz, Israel. *Stories of Elijah the Prophet*. Jerusalem; New York: Feldheim Publishers, 1970.

Nahmad, H.M., trans. *A Portion in Paradise: And Other Jewish Foktales*. New York: W.W. Norton, 1970.

Neugroschel, Joachim, ed. and trans. *The Shtetl: A Creative Anthology of Jewish Life in Eastern Europe*. New York: Richard Marek Publishers, 1979.

Noy, Dov, ed. *Folktales of Israel.* With the assistance of Dan ben-Amos, trans. Gene Baharav. London: Routledge & Kegan Paul, 1963.

Patai, Raphael. *Gates to the Old City: A Book of Jewish Legends*. Detroit: Wayne State University Press, 1981.

Rappoport, Angelo S. *Myth and Legend of Ancient Israel.* Vol. 3. New York: Ktav Publishing House, 1966.

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The Kappa

JUDI R. KOBAYASHI

Introduction

Buddhism and Shinto, the way of the gods, were two important influences on Japanese mythology. Authentic Japanese mythology came from the indigenous Shinto cult that taught that everything had a *kami*, a soul, spirit, or deity. The natural and supernatural world coexisted as one and the spirits and deities inhabited all natural phenomena, trees, mountains, rivers, birds, and beasts. With the introduction of Buddhism from India via China and Korea in the sixth century, the old legends and stories from these areas combined with the indigenous tales of Japan to produce an abundance and overlapping of supernatural beings and deities. Under these influences, Japan evolved a folklore abounding with the supernatural.

In ancient days, ghosts, demons, spirits, goblins, and other supernatural creatures were a reality for the common people and were reflected through the art and literature of their culture. This was especially true during the Edo Period (1615-1867) of Japanese history. This assortment of spirits and demons was highly diverse in physical appearance, character, and purpose, and ranged from the merely odd and humorous to the truly horrible and grotesque. One fascinating example of this rich assortment of supernatural creatures is the *Kappa* (Kiej'e 1973, 7-10).

Description and Features

Because of the *Kappa's* long existence in Japanese legends and folklore, it is difficult to formulate a definitive description of the creature. However, the following provides a common frame of reference regarding the *Kappa:*

> Child of the river: Mythical amphibious goblin living in the rivers of the Island of Kiushiu. It has the body of a tortoise, the limbs of

> a frog, and the head of a monkey, with a hollow at the top of the skull, in which is contained a fluid which gives the animal its strength. This goblin attacks and devours human beings, but there is an easy way to thwart its attack: be very polite and bow to him; the creature is very civil though ferocious, and will bow to you in return as deeply and as often; in so doing it spills its life fluid and loses its strength (Joly 1967, 258).

Other references add to and sometimes contradict this common description. For instance, one source refers to the *Kappa* as an animal preferring muddy lakes and rivers rather than clear flowing water. Its face is pointed and is a dark bluish color, and it has claw-like fingers. It is especially fond of killing children, although in shape it looks like a young child of four years (Joya 1985, 412). Another source provides further detail about the *Kappa's* description. The *Kappa* is said to average between three to four feet in height and to weigh approximately twenty to forty pounds. Other features include a face resembling a tiger, webbed hands and feet, and the ability to change the color of its skin like a chameleon (Murakami and Richie 1980, 188). Finally, the *Kappa* is believed to be older than four, about the size and shape of a twelve or thirteen year old child. Its body is slippery, has a fishy odor, and is covered with blue-green scales. It is also able to rotate its arms and legs freely and is partial to *sumo* wrestling (Ashby 1983, 156). These are a few descriptions to introduce the variations found throughout Japan.

Origin of the Kappa

The earliest reference to what may have been the first *Kappa* was found in the *Nihongi*, written in A.D. 720. It reports that in the year 619, a man-like creature was found in a river in central Japan. A few months later, a fisherman of the Osaka province discovered something in his net that was shaped like a child, but was neither fish nor man. No names or other details were supplied

with these records. Since references were just as vague in other ancient books, it was assumed that the "true" *Kappa* did not emerge during the early history of Japan. However, the *Kappa* must have been in Japan long enough to have multiplied and invaded rivers and streams throughout the entire country (Casal 1961, 160-161).

Legends of divine, boy water-gods are widely distributed from Korea to China and suggest that the *Kappa* originated from these countries. In China, water monsters in the form of little boys remind us of the *Kappa*. The *Shui-hu* ("water-tiger") looks like a child three to five years old. Its body is covered with carp-like scales which are impervious to arrows. In the autumn, it suns itself on the sand. Its knees are like the claws of tigers and it frequently hides in the water showing only its knees. When children play with the knees, it bites them. Another Chinese creature, the *Shui-yun* ("water-spirit"), is described as three to six *ch'ih* tall with a bowl on its head which holds about a pint of water. It is very daring when there is water in the bowl, but loses its courage when the water is spilled. Doubts about this "bowl" feature, however, have been expressed and it may be a later recording based on the Japanese *Kappa* (Ishida 1950, 120-121).

Other theories have been proposed, but the common description of the Kappa, as stated earlier in this paper, did not occur prior to 1695. That year, a book was published referring to the *Kappa* by the name *Kawaro* ("river boy") and by the name *Kawauso*, meaning otters. The book also suggested that the *Kappa* was a monster that crawled on all fours and resembled a *supon* or snapping turtle. Since then, *Kappa* encounters and recordings occurred more often. The cause of this sudden "popularity" is unknown, but the belief in the

supernatural *Kappa* continues today. To some, however, the *Kappa* is just a degenerate form of the child gods of the water world (Casal 1961, 164-165).

Dual Character of the Kappa

As briefly revealed in the general description, the *Kappa* possesses a twofold nature. In traditional Japanese folklore, the *Kappa* is depicted as both benevolent and malevolent. Numerous folktales center on the evil qualities of the *Kappa;* of its preying on humans and animals. The *Kappa* is a vampire that attacks humans, horses, and cattle when they enter the water. It then pulls out the livers through the anus or sucks the blood of its victims. A drowned body with distended anus was often thought to be a victim of the *Kappa*. *Kappa* also rape women (Piggott 1982, 67). A local storyteller from the town of Tono, north of Tokyo, tells of a particular household where the women have become pregnant with *Kappa* children for two generations. The newborn are grotesque and are immediately hacked to pieces, placed in wine casks, and buried in the ground (Yanagita 1975, 41).

The *Kappa* as a benevolent creature in Japanese folklore is rare. Some tales across Japan tell of the *Kappa* showing its gratitude by giving gifts of fish and by showing how to prepare a secret ointment or how to set bones. An example of the *Kappa's* courtesy is displayed in the story of the *Kappa* and the loan of bowls. A *Kappa* tried to drag a horse to the pond, but the horse bolted, spilling the water from the *Kappa's* head and dragging it to the stables. The owner of the horse released the *Kappa* on the condition that it would lend him bowls whenever he wished. These bowls were always ready when needed until a neighbor stole a set. Thereafter, the *Kappa* never offered the bowls for loan

again. Also, as already noted, *Kappa* are remarkably polite and return the courtesy of bowing, often to their own detriment. One last trait is its capacity for keeping a promise. Whenever a bargain is made between man and *Kappa*, the *Kappa* remembers its pledge and honors it (Piggott 1982, 68, 116).

Conclusion

The *Kappa* is just one of the many captivating and imaginary creatures in Japanese folklore. There is much more to be learned about this supernatural being, and it is hoped that this paper will serve as a preliminary step to further study. It must be remembered, however, that the *Kappa* is a living memory of the ancient beliefs of a race for whom water played an important part in everyday life. The *Kappa* is not only a recognition of the water or river god, but evidence that the Japanese people still respect the forces that shaped their beliefs, tradition and culture. The *Kappa* may be imaginary, but to the Japanese, it is very ancient, very familiar, and very personal.

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Selected Annotated Bibliography

General Background Information

Algarin, Joanne P. *Japanese Folk Literature: A Core Collection and Reference Guide.* New York: R.R. Bowker, 1982.

Excellent reference guide for a number of important sources on the *Kappa* as well as many other titles on folklore and Japanese folktales in general. Included are sources such as U. A. Casal's "The Kappa" in *Transactions of the Asiatic Society of Japan* and Eiichiro Ishida's "The Kappa Legends: A Comparative Ethnological Study on the Japanese Water-Spirit Kappa and Its Habit of Trying to Lure Horses into the Water" in *Folklore Studies.* Most sources are accompanied by detailed abstracts that are useful and informative. The guide is well organized, easy-to-read and includes many helpful aids. There is a preface, introduction, two appendices on Japanese language sources and Japanese terms, and three indices, subject, article, and folktale.

Ashby, Janet and others, eds. *Kodansha Encyclopedia of Japan.* New York, NY: Kodansha International/USA, 1983. S.v. "Kappa," by Inokuchi Shoji.

Comprehesive compilation of knowledge about Japan to the English-speaking world. The *Encyclopedia* represents a ten-year joint effort by Japanese and Western scholars and editors. The text consists of a diversity of subjects including broad introductory articles on most major aspects of Japanese culture, and covers both historical and modern Japan. There are approximately 1,000 illustrations to enhance the text; one of these illustrates *Kappa* with fish. The *Kappa's* physical features, age, and size are mentioned in one short paragraph. Its helpful and destructive characteristics and some of its predilections are also discussed. The information is of interest and varies somewhat from other sources. The *Encyclopedia* is highly recommended as the first source of reference to Japan and the Japanese.

_____ . *Kodansha Enclyclopedia of Japan.* New York, NY: Kodansha International/USA, 1983. S.v. "Suijin," by Oto Tokihiko.

Short narrative of water gods and the tradition surrounding them. Implies that the *Kappa* may be a degenerate form of the water god, but this notion is not further developed. Useful as a brief introduction of the *Kappa's* relationship to the water deity.

Jobes, Gertrude. *Dictionary of Mythology, Folklore, and Symbols.* New York: Scarecrow Press, 1961. (3 vols.)

Three part, comprehensive dictionary of symbols, names, and motifs related to mythology and folklore. The first and second volumes contain the terms in alphabetical arrangement, ending with an author bibliography in the second volume. The third volume contains an index, a list of abbreviations and symbols, a table of deities, heroes, and personalities, and a table of supernatural forms, realms, and things. The work is somewhat dated and makes only minor reference to the *Kappa*, relating it to a dwarf or a bogey.

Joly, Henri L. *Legend in Japanese Art: A Description of Historical Episodes, Legendary Characters, Folklore, Myths, Religious Symbolism Illustrated in the Arts of Old Japan.* Rutland, VT: Charled E. Tuttle, 1967.

Alphabetical arrangement of people, places, things, and concepts, including historical episodes, legendary characters, folklore, myths, and religious symbolism depicted in *objects d'art* of Japan. There are 700 black and white illustrations and sixteen full-color reproductions of art work. The *Kappa* is depicted in three illustrations and the text includes a brief explanation of its physical features and habits and provides other names for it. There are also references to a man who captured a *Kappa* and to a poem by Michizane as protection against the *Kappa*. This large volume has some value in research.

Leach, Maria, ed. *Funk & Wagnalls Standard Dictionary of Folklore, Mythology, and Legend.* New York: Funk & Wagnalls, 1972.

One-volume edition of countries, regions, cultures, culture areas, peoples, tribes and ethnic groups as they relate to folklore, legends, and mythology. There are a variety of help aids, such as a key to all items discussed, a list of abbreviations, and an index. The print is small but readable and main entries are in boldface. Contains twenty-one references to the term "folklore" and extensive discussions of folklore and mythology and of Japanese folklore. There is a short description of the *Kappa*, but this information is insignificant compared to that found in Japanese reference sources. This volume is more valuable as a source of background information on Japanese folklore.

People, Places and Things in Henri Joly's Legend in Japanese Art: An Analytical Index. Prepared by John Barr Tompkins and Dorothy Campbell Tompkins. Alexandria, VA: Kirin Books and Art, 1978.

General index to Henri Joly's *Legend in Japanese Art* and a necessary aid to researchers. Should be used in tandem with Joly's volume. Lists ten references and cross references to the *Kappa* including illustrations.

Steinfirst, Susan. *Folklore and Folklife: A Guide to English-Language Reference Sources.* New York: Garland Publishing, 1992. (2 vols.)

Fairly comprehensive guide of all aspects of folklore and folklife. The sources are international in range, but predominately lists those of Europe, the U. S., and other English-speaking nations. The folk narrative section of the first volume lists several bibliographies and scholarly reference sources on Japanese folk literature containing knowledge about the *Kappa.* Arranged by country or by continental area, they are easily located. More importantly, all of the sources are annotated and provides valuable assistance in making suitable research choices. The guide also provides indexing by author, title, and subject.

Additional References

Akutagawa, Ryunosuke. *Kappa.* Translated from the Japanese by Seiichi Shiojiri. New ed. rev. [Tokyo, Japan]: Hokuseido Press, 1949.

Largely, a fictionalized satire of Japanese society in the 1920's. Reveals some of the attributes of the *Kappa* of traditional folklore, but in a modern setting. This edition also includes introductory notes on the author and on the *Kappa* in Japanese folklore. The twelve pages of *Kappa* references are mostly comprised of direct quotations from early seventeeth to nineteeth century sources. These important references furnish additional insights into the nature and character of the *Kappa.*

_____. *Exotic Japanese Stories: The Beautiful and the Grotesque.* Translated by Takashi Kojima and John McVittie. New York: Liveright Publishing, 1964.

Collection of sixteen unusual stories each preceded with an introductory note. Each story is accompanied by one or two collage illustrations in color or in black and white. The *Kappa* story offered in this collection is identical to the one described above. The one-page introductory note, however, is an interesting summary of the *Kappa* with mention of several areas of habitat. According to the note, this might be of interest to *Kappa* seekers.

Blyth, R.H. *Oriental Humour.* Tokyo, [Japan]: Hokuseido Press, 1959.

Comprehensive orientation into the humor of China, Korea, and Japan. Arranged in three parts, each beginning with a general discussion on the humor of each particular country. The section on Japan is noticeably larger due to the author's familiarity with and knowledge of the area. There are two brief references to the *Kappa* in this section. One describes the *Kappa* as an old man three feet high who asks for a basin of water. When it is brought, the old man's neck elongates and he

disappears into the water. The other reference tells of the wife of a samurai who is physically harassed by a beautiful boy. She cuts off his arm and then discovers that he is a *Kappa*. The text also contains twenty-six plates, some illustrations, a chart of Japanese humor, and an index. Interesting essentially as a comparative work on oriental humor.

Casal, U. A. "The Kappa." *The Transactions of the Asiatic Society of Japan*, 3d ser., 8 (December 1961): 157-99.

In-depth account of the *Kappa* in this expanded version of a paper presented to the *Society* in 1960. This lengthy paper is well-researched and documented and offers a comprehensive narrative on the *Kappa's* features, behavior, habits, origin, etc. The narrative is enhanced by recordings of an extensive selection of local stories and legends. Attention is also directed to several noteworthy references such as the birth of baby *Kappas* and to female *Kappas*. Includes an index and, although dated, remains an indispensable and essential resource on the *Kappa*.

Davis, F. Hadland. *Myths and Legends of Japan*. Boston: David D. Nickerson, n.d.

Limited edition study of the myths and legends of Japan containing a representative selection of traditional stories. In the chapter on supernatural beings, the *Kappa* is described as a river goblin with scaly limbs. It possesses vampire-like tendencies and sucks the blood of its victims, and in some areas claims two victims each year. A colored plate of a *Kappa* with its victim illustrates a short story relating the *Kappa's* attempt to steal a horse. The study also contains many other colored plates, a list of gods and goddesses, a genealogy of the ages of the gods, and a bibliography, glossary, and index. Useful for an overview of Japanese mythology.

De Garis, Frederic and Atsuharu Sakai. *We Japanese: Being Descriptions of Many of the Customs, Manners, Ceremonies, Festivals, Arts and Crafts of the Japanese Besides Numerous Other Subjects*. Yokohama, Japan: Yamagata Press, n.d.

Set of three books bound together in one edition originally intended to meet the informational needs and requests of guests at the Fujiya Hotel in Hakone, Japan. Book I relates the *Kappa's* physical description and provides a measurement of its exact height. Three short stories are also introduced, each from a different area of Japan. Book III refers to an area where the *Kappa* had been prevalent and tells a story about "*Kappa* medicine" and where it might still be purchased. The books are generously sprinkled with black and white illustrations and two are of the *Kappa*. The edition may be dated in certain areas, but basically it contains a wealth of information on many aspects of mid-twentieth century Japanese life, customs, and beliefs. All three books were last printed in October, 1950, in Japan and may be difficult to locate.

Dorson, Richard. *Folk Legends of Japan.* Rutland, VT: Charles E. Tuttle, 1962.

Selection of Japanese folk legends in eight parts. Part two lists twenty-two short stories of various monsters, seven of which are *Kappa* stories. Each story begins with brief background notes and comments. Delightful black and white illustrations are randomly scattered throughout the text to embellish the work. Also includes an informative introduction by the author, a list of sources of the legends, a bibliography, and an index. Wonderful source of *Kappa* stories as well as stories of other categories of folk tales.

Grant, Glen. "In Search of Kappa and Mujina: Japanese Obake in Hawaii." *Hawaii Herald,* 21 October 1983, 1, 8-9.

Investigates two supernatural Japanese phantoms, the *Mujina* and the *Kappa,* and considers the question of their integration into contemporary Hawaiian urban tales. In Hawaii, the legend of the *Kappa* persists in stories of drowned children and in sightings of a "green lady" with greenish scaly skin, seaweed hair, duck-like feet, and claws on her hands. Also includes a concise introduction to the *Kappa* and a large, somewhat bizarre sketch of the creature. Intriguing perspective of the *Kappa* legend in today's society. Teachers, folklore students, and interested readers will find the article appealing.

Ishida, Eiichiro. "The Kappa Legend: A Comparative Ethnological Study on the Japanese Water-Spirit Kappa and its Habit of Trying to Lure Horses into the Water." *Folklore Studies* 9 (1950): 1-152.

Primarily discusses the legends surrounding horses and oxen and their relationship to water-gods. Worldwide associations with similar legends are also examined as well as associations between horses and dragons and horses and oxen. The latter part of the study focuses on the *Kappa* and its relationship to monkeys and horses. Thoroughly researched and includes an extensive bibliography and twenty interesting illustrations, three depicting a variety of *Kappa.* Particulary valuable for scholars, folklorists, and students researching this area of ethnology and folklore.

Joya, Mock. *Quaint Customs and Manners of Japan.* Tokyo, Japan: Tokyo News Service, 1951.

Arranged by chapters with a list of topics and page numbers. The *Kappa* is listed under the chapter for animals and is easily located. The reference here is an abbreviated version of the author's discussion in another book entitled *Mock Joya's Things Japanese.* Since more information is provided in this later book, it is the preferred source.

_____ . *Mock Joya's Things Japanese.* Tokyo, Japan: Japan Times, 1985.

Discusses two references to the *Kappa.* One reference provides detail about the *Kappa's* features and its environment and alludes to its

possible origin as that of the *suppon* or mud-turtle. The second reference tells of another possible origin of the *Kappa* in a traditional tale about a living island. The god of the island planned to move the island closer to the mainland of Kyushu by making 3,000 straw dolls and transforming them into workmen. His attempt failed and he threw the dolls into the sea whereby they turned into *Kappa*. The book is useful in developing an overall impression of the *Kappa* and as a source of reference leading to further study.

Kiej'e, Nikolas, comp. *Japanese Grotesqueries*. With an Introductory Essay by Terence Barrow. Rutland, VT: Charles E. Tuttle, 1973.

Consists almost entirely of illustrations, each accompanied by brief descriptive paragraphs. The illustrations are black and white copies of traditional Japanese art, most from the Edo period (1615-1867) of Japanese history. There are only two illustrations of the *Kappa*, both depicted in its water environment. One accompanying article refers to a demon as an enemy of the *Kappa*. The description, habits, nature, and characteristics of the *Kappa* are expanded in the introduction, but details are similar to other reference sources. Valuable primarily as a general reference on Japanese grotesqueries rather than as a source about the *Kappa*.

Murakami, Hyoe and Donald Richie, eds. *A Hundred More Things Japanese*. Tokyo, Japan: Japan Culture Institute, 1980. S.v. "Kappa," by Anthony Liman.

Alphabetical arrangement of one hundred things Japanese. "Things" refer to objects as well as to concepts. Heavily illustrated with colored and black and white photographs, copies of art work, and line drawings. The discussion on the *Kappa* is concise and makes reference to some contemporary phrases that allude to the *Kappa*. Includes an illustration of the *Kappa* and is interesting despite its brevity.

Ouwehand, C. *Namazu-e and Their Themes: An Interpretative Approach to Some Aspects of Japanese Folk Religion*. Leiden, Netherlands: E.J. Brill, 1964.

Highly involved, interpretive study of the namazu-e or "catfish pictures," its associated legends and stories, its place in folk culture and folklore, and its thematic relationship with the *Kappa* figure. The *Kappa* is discussed as an intermediary figure to help interpret the sub-theme of monkey and hyotan namazu. The reading is difficult, complicated, and often confusing even with the liberal use of footnotes by the author. There are twenty-five illustrations at the back of the book; two are of the *Kappa*. A bibliography, character index, corrigenda, and two maps are also included. Recommended for those knowledgeable and experienced in the field of comparative anthropology and ethnology.

Piggott, Juliet. *Japanese Mythology*. New rev. ed. New York: Peter Bedrick Books, 1982.

This work is part of *The Library of the World's Myths and Legends*, an authoritative series on the major mythologies of the world. The book is well illustrated with many beautiful color and black and white photographs of art objects from international museums. In the section on creatures and spirits, it discusses some of the older creatures and spirits including the *Kappa*. Also relates interesting information about the description, origin, characteristics, and habits of the *Kappa*. A particularly large black and white illustration of the *Kappa* is displayed which clearly reveals its physical features. Several stories are related with references to a few more stories in other parts of the book. The stories are abbreviated, but still engaging. Overall, an informative and useful folklore and artistic resource, concluding with a short bibliography and an index.

Rhoads, Sharon. "Tales from Tohoku, Japan's Exotic Northeast." *The East*, 6, no. 6 November-December 1970, 28-35.

Antiquated travel-log description of Tohoku, the northeast area of Japan's main island of Honshu. In the town of Tono, reference is made to Kappa Pool and to the *Kappa* in general. The reference is a reiteration of other more authoritative sources, but the article is accompanied by two *Kappa* illustrations. One of these is peculiar and depicts the *Kappa* in the unusual pose of the maneki-neko cat with raised paw. No explanation is given for this pose.

Yanagita, Kunio. *The Legends of Tono*. Translated, with an introduction by Ronald A. Morse. Tokyo, Japan: Japan Foundation, 1975.

Collection of 119 tales and stories recorded verbatim by the author from Kyoseki Sasaki of the Tono district near the Pacific coast in northeastern Japan. The tales are significant because value is placed upon the Japanese oral tradition of storytelling which reflects daily village life through local legends. Five short stories concern the *Kappa*. Two of these refer to children of the *Kappa*, one is similar to the well-known legend about the *Kappa* and a horse, and the last two tell of the *Kappa's* footprint and face color. Each story is numbered and can be located using the index at the end of the book. Maps and a few color photographs of Tono add to the worth of these simple legends and tales. The reading is interesting and useful for local references regarding the *Kappa*.

Traditional Tales

Baruch, Dorothy W. *Kappa's Tug-of-War With Big Brown Horse: The Story of a Japanese Water Imp.* Rutland, VT: Charles E. Tuttle, 1962.

Charming version of the old legend about the *Kappa's* encounter with a horse. After an introduction to the *Kappa*, the story centers on the *Kappa's* attempt to steal the big brown horse of Farmer Shiba. While the horse tries to withstand the tugging on its rope, the farmer helps by bringing his pet monkey to scare the *Kappa*. This succeeds and the horse drags the *Kappa* to the stable. The neighbors want to kill it, but the farmer intervenes and is rewarded each day thereafter with fish caught by a grateful *Kappa*. The story is enhanced by traditional Japanese-style watercolor illustrations and would be enjoyed by lower elementary students.

Brenner, Barbara. *Little One Inch.* New York: Coward, McCann & Geoghegan, 1977.

Personal rendition of an ancient folktale about the adventures of Issun Boshi, a man no bigger than a finger. While seeking his fortune, Issun Boshi encounters three types of demons: the *Kappa*, *Tengu*, and *Oni*. The *Kappa* lives in the water, has poor eyesight, and has the face of a monkey and the feet of a frog. It tries to trick Issun Boshi into the water by challenging him to a game of pull-finger. Issun Boshi, however, wisely hands the *Kappa* a cucumber in place of his finger, makes his escape and continues on his way. The tale is well written and illustrated, with colors all in muted shades. Suitable for read-alouds to elementary students and for the promotion of multicultural awareness.

Cox, Miriam. "The River Kappa and the Ocean Ningyo." In *The Three Treasures: Myths of Old Japan.* Evanston, IL: Harper & Row, 1964. pp. 103-106

Collection of short stories and tales of old Japan, retold and illustrated with traditional ink and brush drawings of various sizes. The selection is actually two short separate stories combined under one title. The story is the popular version of the *Kappa* and the horse, but is told through the eyes of an onlooker named Yoshi. When the *Kappa* of the Kawachi River is captured, it is forced to sign a document promising never to trouble the animals or villagers. Unable to write, the *Kappa* makes an imprint with its fist and the document is taken to the temple where it still remains. Offers an understanding of Japanese culture and mythology. Appropriate for personal reading by intermediate to high school students.

Dorson, Richard. "A Grateful Kappa." In *Folk Legends of Japan.* Rutland, VT: Charles E. Tuttle, 1962. pp. 65-66

In the Northern District of Miyazaki Prefecture, the *Kappa* is sometimes called "*hyosubo.*" One day, Kimmaru, a Shinto priest who excels

in fencing, is approached by a *Kappa* as he crosses a bridge. The *Kappa* requests the help of Kimmaru. A large snake has swallowed the *Kappa's* children one by one until he has but one child left. Kimmaru assures the *Kappa* that he will help and that very night skillfully cuts the snake in two. In repayment for his kindness, the *Kappa* promises never to pull any children of the priest into the river. To this day, children of this town will say these words before taking a swim: "Mr. Hyosubo, we belong to the family of Kimmaru. Don't play pranks on us." All of the stories in *Folk Legends of Japan* will be of interest to folklorists, students and researchers of folklore studies, and other readers of folktales and legends.

_____ . "The Kappa Bonesetter." In *Folk Legends of Japan.* Rutland, VT: Charles E. Tuttle, 1962. pp. 63-65

Story of a famous bonesetter in Hakata named Unsho-an. A *Kappa* pesters the wife of Unsho-an until she finally cuts off his hand. Unsho-an keeps the webbed hand, but is awakened for three nights by the *Kappa* begging for its return. Unsho-an finally agrees on the condition that the *Kappa* teach him the art of bonesetting. From this day on, Unsho-an becomes renowned for his skill, and the method of bonesetting learned from the *Kappa* is passed on from generation to generation.

_____ . "The Kappa of Fukiura." In *Folk Legends of Japan.* Rutland, VT: Charles E. Tuttle, 1962. pp. 59-61

Kappa attempts to kill a cow tied to a tree, but his plot fails and he loses his arm. A farmer carries the arm home with him and is visited for three nights by the pleading *Kappa*. On the third night, the farmer feels sorry for the *Kappa* and returns the arm. In return, the *Kappa* must promise never to harm any of the villagers until the buttocks of the stone Jizo rot away. Includes a small illustration of the *Kappa* examining the stone god.

_____ . "The Kappa of Koda Pond." In *Folk Legends of Japan.* Rutland, VT: Charles E. Tuttle, 1962. pp. 61-62

The *Kappa* of Koda Pond tries to pull Saito Bunji's horse into the pond, but the horse panics and drags the *Kappa* back to the stable. The miserable *Kappa* apologizes to Bunji and offers to lend him wooden bowls whenever needed. From then on, any time Bunji had a feast at his home, the bowls were placed in the yard the night before and returned the next day. One night, a neighbor keeps a set of bowls, but the *Kappa* regains them. Thereafter, the bowls were never lent to Bunji again.

_____ . "The Kappa Who Played Pull-Finger." In *Folk Legends of Japan.* Rutland, VT: Charles E. Tuttle, 1962. pp. 62-63

Relates the legend behind a big stone called Pull-Finger stone in a pond at the foot of Mt. Tateshina. A child (in reality, a *Kappa*), standing on the stone, used to stop passers-by to play pull-finger with them. He

would then pull them into the pond and eat them up. Finally, a man named Tachiki locks fingers with the *Kappa* and drags it away on his horse. In exchange for his life, the *Kappa* teaches Tachiki the secret of bonesetting and moves away to another pond. This Tachiki then becomes the founder of the line of the famous surgeon, Tachiki.

_____ . "Memories of Kappa." In *Folk Legends of Japan.* Rutland, VT: Charles E. Tuttle, 1962. pp.67-68

Retelling of a childhood experience in Shikoku by Mrs. Hitoshi Kawashima. She tells of swimming in a river as a young girl and of a forbidden area of the river where the water formed into a deep, green pool. One day, a childhood friend is found dead in the pool. The villagers believed that a *Kappa* had killed her because her anus was removed, a habit of the *Kappa* when they pull people into the river. She remembers that the *Kappa* existed for her in those innocent years.

_____ . "Wrestling a Kappa." In *Folk Legends of Japan.* Rutland, VT: Charles E. Tuttle, 1962. pp. 66-67

Brief tale from the farm village of Nao about a wrestling match between a *Kappa* and a strong man named Goro. The *Kappa's* strength is apparent even at the beginning of the match and Goro is nearly defeated. He asks the *Kappa* for a short rest while he finds some rice to eat. The *Kappa* obliges and waits by the stream while Goro eats some rice. When the wrestling resumes, Goro proves to be much stronger than the *Kappa* and becomes the victor.

Pratt, Davis and Elsa Kula. "The Kappa's Arm." In *Magic Animals of Japan.* Berkeley, CA: Parnassus Press, 1967. [pp. 23-24]

Presentation of twelve short stories about some of the magical animals in Japanese legends. The *Kappa* story takes place in the southern island of Kyushu. One day, the *Kappa* decides to display his strength and challenges a warrior to a duel. Unfortunately for the *Kappa*, the warrior is an expert swordsman and swiftly ends the duel by cutting off the *Kappa's* right arm. The *Kappa* begs to have his arm returned. The warrior agrees, but only if the *Kappa* shows him how to make a healing medicine. A full-page, brightly colored woodblock print of the *Kappa* illustrates this story. This beautifully illustrated book will appeal to all ages and offers a wonderful orientation to the magical animals of Japan.

The Badger in Folktales of Japan

LOIS TAGAMI

Introduction

The badger has played a prominent role in the folklore of Japan. Appearing as a character endowed with transcendental powers in tales from early periods of Japan's history, it has been referred to as *tanuki*, *mujina*, or *mami* (Dorson 1962, 134). In this bibliography the term "badger" will be used to refer to both the *tanuki* and raccoon.

The first reference to the badger in Japanese literature is recorded in an eighth century document, "Laws Concerning Robbers" ("*Zokuto Ritsu* ") where possible transgressors are warned against "smoking foxes and badgers out of graves" because of their special bewitching powers. In this same period, first accounts of the badger's ability to transform itself into other shapes appear in a passage from a chronicle entitled *"Shoku Nihongi"* (Harada 1976, 1).

By the eighteenth century, the badger had established itself a special place in Japanese folklore. Joining the fox and serpent as a magical animal that could enchant and deceive, he could assume the guise of both ordinary animals and human beings, marry humans, and haunt families. He also assumed the form of a mirage (Akutagawa 1964, 353). Then, if the need arose, he could bring treasures to those who befriended him and cause humiliation or death to his enemies (Dorson 1962, 24).

The badger is often compared to the fox but is a less complicated figure. Both are crafty animals possessing supernatural powers, but unlike the sly, cold-hearted fox, the badger is more

amusing than fearsome (Ashby 1983, 345). He is deceitful, but not clever or persistent enough to execute his schemes.

Both foxes and badgers disguise themselves as people, but foxes generally impersonate beautiful women, while badgers impersonate men. Hence, fox stories are mysterious and erotic, but badger ones are full of charm and usually have a humorous climax. This different image stems from the fact that foxes are messengers of the gods, but badgers have absolutely no relation to deities ("Tokubei and the Raccoon" 1976, 62).

Possessing extraordinary powers, the badger could predict deaths and see into the future as well as know of a man's former existence (Harada 1976, 2). The badger also had the ability to inflate his belly and drum on it with his front paws to amuse himself and lure men under the spell of the music into ditches and swamps (Harada 1976, 2). Some badgers even beat their bellies so hard that they punctured themselves and died (Joya 1985, 146).

Another interesting peculiarity was the phallic significance attached to the badger. There are several tales that describe the badger inflating its scrotum so that it could cover "eight mats," a measure referring to the size of a room (Harada 1976, 2). The badger has also been known to delight in wonderful, crazy, and dangerous pranks with his huge scrotum -- e.g. dragging it behind him like a train, draping himself with it like a kimono, or using it as an umbrella (Addiss 1985, 130).

Badger Roles

The badger plays three basic roles in Japanese folklore: a vengeful transformer, grateful friend, and roguish prankster (Harada 1976, 2).

As a vengeful transformer, the badger seeks revenge for some wrong committed against it, such as someone destroying its den, or killing its relative or threatening the badger itself. In retaliation, the badger is sometimes extremely tenacious and ferocious (Harada 1976, 2).

The best known tale in this category is "The Crackling Mountain" (*"Kachi Kachi Yama"*). Although there are at least eighty-eight recorded versions of this tale, the main storyline remains the same in all of them. The mischievous badger is captured by a farmer for stealing from the farmer's garden. He convinces the farmer's wife to free him and when she does, he kills her. He then makes a soup out of her, assumes her shape, and tricks the farmer into enjoying the tasty soup.

Sometimes the vengeful badger is not so vicious as seen in the tale "Tokubei and the Raccoon." When Tokubei Yamamoto startles a raccoon, the raccoon retaliates by allowing some disciples to view him transforming into Tokubei's shape. Because of this, Tokubei is mistaken for the raccoon and ends up being punished instead.

The badger as a grateful and benevolent animal appears in a few stories. In "The Badger's Money," a priest allows a badger to warm itself by his fire. To repay him for his kindness, the badger

works hard on Sado Island and is able to present the priest with gold coins. The favorite children's story,"The Lucky Tea-Kettle," is found in many different versions and under numerous titles. It portrays the badger as a grateful creature who decides to take the shape of a magic tea-kettle to help the man who treated him kindly.

Most of the badger tales, however, depict the animal as a rogue and trickster whose practical jokes range from harmless to tragic. As a practical joker in "The Badger Who Was a Shamisen Player," an inquisitive man is tricked into thinking he is spying on a badger who has transformed itself into a "shamisen" (a three-stringed musical instrument) player. However, when he is about to reveal the identity of the musician to onlookers, he suddenly discovers that he is staring at the buttocks of a horse. "Seventy-five Badgers" shows the badger as a cruel and wicked creature who lures an old woman away from her home and kills her. When her grieving husband goes to a shrine seeking aid, he is told to get "Todarabo, Dog of Tsukidani." With the help of the dog, he disposes of the tricksters.

Sometimes, the badger is not as wise as it believes it is and winds up pathetically, or fatally outwitted. In "The Badger and the Magic Fan," the greedy badger steals a magic fan that can make noses grow and shrink. However, in his foolishness, he ends up with his nose reaching up into the heavens. Haunting houses and other sites is a favorite pastime of the badger. "The Hairy Arm" shows the badger as a foolish dupe when he haunts an old chapel where a

hunter is spending the night. He is easily captured and then roasted and eaten.

Summary

The badger in Japanese folklore is a fascinating creature that possesses special transformation powers and a fondness for tricking the unwary. In most folktales, he is not a wicked trickster, but a foolish and amiable one who may sometimes become the victim of his own trickery. The badger has played an important role in the magic and richness of Japan's oral traditions.

Reference Notes

Akutagawa, Ryunosuke'. 1964. *Exotic Japanese Stories: The Beautiful and the Grotesque*. New York: Liveright Publishing Corporation.

Ashby, Janet and others, eds. 1983. *Kodansha Encyclopedia of Japan*. New York, NY: Kodansha International/USA. S.v. "Tanuki" by Tatsuo Saneyoshi.

Addiss. Stephen, ed. 1985. *Japanese Ghosts and Demons: Art of the Supernatural*. New York: George Braziller.

Dorson, Richard. 1962. *Folk Legends of Japan*. Japan: Charles E. Tuttle.

Harada, Violet H. 1976. The Badger in Japanese Folklore. *Asian Folk Studies* 35 no. 1: 1-6.

Joya, Moku. 1985. *Mock Joya's Things Japanese*. Tokyo, Japan: Japan Times.

Tokubei and the Raccoon. 1976. *The East* 12 no. 3: 62-65.

Selected Annotated Bibliography

General Background Information

Addiss, Stephen, ed. *Japanese Ghosts and Demons: Art of the Supernatural*. New York: George Braziller, 1985.

Collection of Japanese supernatural art along with informative accompanying texts. Included are ninety-nine black and white or color photos and prints of ghosts, demons, goblins, and other supernatural beings. The chapter entitled "The Trickster in Japan: Tanuki and Kitsune" describes the mythological role of trickster that *tanuki* plays in Japanese folktales. Also contains the complete tale of Kachikachiyama. A comprehensive selected bibliography would benefit further study needs. An impressive resource with much to offer for the eyes and mind.

Akutagawa, Ryunosuke'. *Exotic Japanese Stories: The Beautiful and the Grotesque*. New York: Liveright Publishing Corporation, 1964.

Collection of Japanese tales that includes one entitled "The Badger." Introductory notes to this particular tale present the physical description of the badger as well as the history of its transformation role in Japanese folklore. An ideal source for use in the classroom as the informative introduction would be an excellent preface to the sharing of the story.

Ashby, Janet and others, eds. *Kodansha Encyclopedia of Japan*. New York, NY: Kodansha International/USA,1983. S.v. "Tanuki" by Tatsuo Saneyoshi.

Presents background information on the *tanuki* including its physical description as well as its unique habits. Also includes the *tanuki's* role in Japanese society as the subject of folktales, songs, sayings, and as a source of food or fur. A

black and white illustration depicts the *tanuki* in its natural setting. This article is a useful resource for basic information about the *tanuki* in Japanese folklore.

Dorson, Richard. *Folk Legends of Japan*. Japan: Charles E. Tuttle Company, Inc, 1962.

This collection of over one hundred Japanese folk legends includes a chapter of transformation stories. Three of these stories are about the badger. An informative annotation prefaces the stories and describes the three roles the badger plays in Japanese folklore as well as the titles of stories that depict the badger in each of those roles. An index and bibliography at the end of the book will assist further study on similar topics.

Harada, Violet H. "The Badger in Japanese Folklore." *Asian Folk Studies* 35 no. 1 (1976): 1-6.

Beginning with a historical look at the badger in Japanese folklore, this paper goes on to describe the badger as a complex creature who plays three different kinds of roles in folklore tradition. The roles are pointed out in abbreviated renderings of numerous tales. Also included are facts about its special transformation powers and its fondness for trickery. Footnotes provide useful references for further study. An important source for an in-depth study of the badger in Japanese oral tradition.

Joya, Moku. *Mock Joya's Things Japanese*. Tokyo, Japan: Japan Times, 1985.

Arranged alphabetically, this list of Japanese things and concepts includes three references to the badger. Under "Bunbuku Chagama," two versions of the famous badger-kettle story are summarized. "Shojoji" introduces the belief and story about the badger producing drum-like music by beating its fat belly with its front paws. "Tanuki" contains in-depth information about the *tanuki* including its physical description, traditional past, and its role in Japanese society. Includes a

table of contents by subject and an index. The wealth of information in an easy-to-read style makes this a very useful reference source for information about the badger as well as many other Japanese topics.

Murakami, Hyoe and Donald Richie, eds. *A Hundred More Things Japanese*. Tokyo, Japan: Japan Culture Institute, 1980.

One hundred Japanese things and concepts arranged alphabetically includes one reference to the *tanuki*. This article describes the *tanuki* as no mere beast, but one of the more magical figures of Japanese folklore, although in possession of basic flaws. Also questions its apotheosis in ceramic form in many Japanese gardens. An index and many black and white or color illustrations are included. This quick reference source provides interesting information about many Japanese things in short, concise form right at your fingertips.

Piggott, Juliet. *Japanese Mythology*. New York: Paul Hamlyn, 1969.

Heavily illustrated reference source with many black and white photographs and prints among an easily-read text. In the chapter entitled "Men and Animals," the badger is depicted as a malicious character in Japanese folklore through summaries of the tales of "Dankuro" and "Kachi Kachi Mountain." The different abbreviated renderings of the badger-kettle tale are also described and compared. Includes an index at the end of the book. A valuable source for an in-depth study of Japanese mythology.

Pratt, Davis and Elsa Kula. *Magical Animals of Japan*. Berkeley, California: Parnassus Press, 1967.

Collection of tales about animals with magical powers in Japan, including one story entitled "The Badger and the Boatmen." A double-spread page at the end of the book describes each of the magical animals. The badger's trickiness and transformation ability are highlighted. The combination of collected tales and relevant background information makes this juvenile book very useful for the classroom.

"Tanuki in Fact and Fancy." *The East* 12, no. 9, 10 (August 1976): 78-83.

Informative article on the *tanuki's* long-standing relationship with the Japanese. Contains many facts about its physical description, habitats, diet, and habits. Also includes an in-depth focus on the *tanuki* in Japan's folk literature as a transformer and prankster. Several folktales are scattered throughout the easy-to-read text. Black and white illustrations depict *tanuki* characters as well as real live *tanuki* in their natural setting. Because of the vast amount of information it provides, this is an excellent reference source for the study of the *tanuki* in general and in the folk literature of Japan.

"Tokubei and the Raccoon," *The East* 12, no.3 (April 1976): 62-65.

Preface to the Japanese folktale entitled "Tokubei and the Raccoon" contains a history of the raccoon in Japanese folklore as well as comparisons to another animal known to disguise himself, the fox. Also presents several examples of expressions that raccoons often appear in. The combination of folktale and informative introduction makes this source worthwhile searching for use in the classroom.

Traditional Tales

Akutagawa, Ryunosuke'. "The Badger." In *Exotic Japanese Stories: The Beautiful and the Grotesque*. New York: Liveright Publishing, 1964. pp. 353-357.

Interesting tale of how the badger became a symbol of bewitchment. Beginning with the love affair between a young girl and boy; to the young boy singing in the shadows while he waits for his lover; to the rumor that those were badgers' voices heard singing at night. A Buddhist priest explains the badgers' singing as the transmigration of souls between man and badger. Eventually more and more people claim that they have seen or heard the badger. One black and white

illustration is included within this tale about badger people. Written in a complex, highly intellectual style, this tale would be more suitable for high school through academic study.

Bang, Garrett, trans. "The Crusty Old Badger." In *Men From the Village Deep in the Mountains and Other Japanese Folk Tales*. New York: MacMillan Publishing, 1973. pp. 38-45.

Folktale about the crafty badger from the outskirts of Shirajima who enjoys transforming himself and tricking people. His latest victim, Sohei, is made a fool and ventures out to get revenge. However, Sohei is tricked once again when he discovers himself bald, his beautiful thick hair shaved off by the badger. The easy-to-read double-spaced text of this tale is preceeded by one full page black and white illustration. Appropriate for storytelling or folklore study in elementary or academic classrooms.

Dorson, Richard M. "The Badger That Was a Shamisen Player." In *Folk Legends of Japan*. Rutland, VT: Charles E. Tuttle, 1962. pp. 134-135.

One day as a man observes from across the Arima River, a badger transforms logs and weeds into a *shamisen* (a three-stringed musical instrument) and then a little girl. He then puts weeds on his own head and transforms himself into a blind woman. As the man continues to watch, the three figures move into a temple at Tanigawa and the woman proceeds to entertain the people gathered there with her *shamisen*.. As the man peeks through a hole in the paper door, someone taps his shoulder and he discovers that he is peeping into the buttocks of a horse. One black and white illustration accompanies the easily-written, small printed text. This tale would be suitable for folklore study by secondary through academic students and sharing in the classroom.

_____ . "Dankuro Badger." In *Folk Legends of Japan*. Rutland, VT: Charles E. Tuttle, 1962. p. 136.

When the nearby castle falls, Dankuro Badger steals into the castle and takes valuable utensils and treasures. He stores them in his cave and when the people of neighboring villages need utensils for special occasions like weddings or funerals, they go to Dankuro to borrow such things. However, if they do not return what they borrow, it was said Dankuro would not lend them any more. When one villager does not return all that he borrows, Dankuro not only stops lending, he also damages the village's fields as well. Then he piles firewood in his cave, sets it alight, and disappears from view forever. This short, small-printed tale would be most appropriate as a folklore study source.

_____ . "Seventy-Five Badgers." In *Folk Legends of Japan*. Rutland, VT: Charles E. Tuttle, 1962. pp. 137-138.

One day when an old man goes up to the mountains, his wife is left at home. The old woman chases their runaway cow and ends up in Otaki-ga-naru in Miyahara where she is killed by a badger. Seventy-five badgers live there and they bring much trouble. The god of Ashio Shrine tells the man that Todarabo Dog of Tsukidani is the only creature that can destroy the badgers. So one morning, the man makes seventy-five rice balls and goes to Otaki-ga-naru with Todarabo Dog. Each time Todarabo Dog brings out a badger from its den, the old man gives him one rice ball. Filled with hunger, the man eats the last rice ball and the dog is defeated by the last badger. Because the seventy-fifth badger was not killed, there are still badgers around. The story-line of this tale would make for a good storytelling presentation or read-aloud. It is also an invaluable source for the study of Japanese folklore and multicultural awareness.

Johnston, Tony. *The Badger and the Magic Fan.* New York: G.P. Putnam's Sons, 1990.

Amusing version of the well-known folktale about a magic fan that makes noses grow and shrink. When the badger sees just how special the *tengu* children's magic fan is, he uses his transforming powers to get it and trick people with it. He turns a beautiful rich girl's nose long. Her father tries to help her, but no doctor, witch, or thinker can shrink her nose. Finally, in desperation, he offers his daughter and half of his riches to anyone who can make his daughter's nose short again. The badger, upon hearing this, waves the magic fan by the girl's nose and shrinks it. He eats so much at the wedding feast, he falls asleep. The *tengu* children discover him and fan his nose with the magic fan. The badger's nose grows longer and reaches into the clouds. Some heavenly workers use the badger's nose as a pole for their bridge across the sky and the badger is never seen again. The beautiful color illustrations by Tomie dePaola and simple text make this children's book an excellent choice for read-aloud, personal enjoyment, and multicultural awareness by readers of all ages.

Mayer, Fanny Hagin, trans. "Animal Races." In *Ancient Tales in Modern Japan.* Bloomington, Indiana: Indiana University Press, 1984. p. 285.

A badger and a mudsnail decide to race to the Grand Shrine in Ise. Mudsnail secretly fastens himself to badger's tail and is brushed off at their destination when badgers flicks his tail. He then exclaims that badger is late since he has already been there a while. A short tale sans illustrations, this story will make a good choice for storytelling or folklore study by elementary through academic students. Another version of this tale is found in Kunio Yanagita's *Asian Folklore and Social Life Monographs.*

_____ . "The Badger's Divination." In *Ancient Tales in Modern Japan*. Bloomington, Indiana: Indiana University Press, 1984. p. 288.

One night, a hunter's daughter begs him not to go hunting the next day because of a dream she has had. However, since he is a hunter, he sets out as usual the next morning. While hunting, one of his dogs leads him to a shrine. There he sees his daughter who tells her father that she is there to become the bride of the monkey leader. The hunter waits with his guns for the monkeys to return. Upon their arrival, the monkey leader senses something wrong and asks Uncle Badger to come and make a divination. Badger makes a divination, but it is too late. The hunter shoots the monkeys. Without illustrations or effective story line, this tale would be more appropriate for use in folklore study than for sharing in the classroom.

_____ . "Bumbuku Teakettle." In *Ancient Tales in Modern Japan*. Bloomington, Indiana: Indiana University Press, 1984. pp. 139-140.

One version of the famous badger teakettle tale. In this version, a poor junk dealer asks a badger to transform into a teakettle. The junk dealer takes the beautiful teakettle to the priest at a temple who offers to buy it for three *ryo*. After being scrubbed and placed on the fire, however, the badger teakettle sticks his face, feet, then tail out and runs off into the mountains. And so the priest lost his three *ryo*. This easy-to-read tale without illustrations would be ideal for storytelling or reading aloud by elementary through academic students either for personal enjoyment or folklore study.

_____ . "Comparing Disguises." In *Ancient Tales in Modern Japan*. Bloomington, Indiana: Indiana University Press, 1984. p. 169.

A bad fox named Osan and a bad badger decide to have a transforming contest. The badger turns himself into a

beautiful bride and then into a footman. When it is Osan's turn, he tells badger about a feudal lord's procession that would come through the pine grove on the highway in a few days. When the day arrives, the badger goes up to see the splendid procession and tells the feudal lord that he has done fine. He is cut down by the accompanying samurai for the procession was a real one. Osan made a fool of the badger. Short and without illustrations, this tale would be more appropriate for folklore study than classroom sharing.

_____ . "A Dialogue with a Ghost." In *Ancient Tales in Modern Japan*. Bloomington, Indiana: Indiana University Press, 1984. pp. 159-160.

One night, a doctor living in a vacant temple is haunted by a voice and loud knocking on the doors. In the morning he finds big footprints of an animal and hears rumors that it must have been a badger. Several men decide to wait for the badger that night. Just about the same time as the night before, something pounds on the doors and yells loudly. The men yell back louder and use the temple drums to accompany their shouts. The shouting contest continues for some time and just at midnight it stops. At dawn, they find a big badger that had torn its belly open from humiliation. They make badger soup and eat it. Simply-written text without illustrations, this spooky tale would certainly be appropriate for storytelling at Halloween as well as a source for folklore study by students of various ages.

_____ . "Dividing Things That Were Picked Up." In *Ancient Tales in Modern Japan*. Bloomington, Indiana: Indiana University Press, 1984. pp. 288-289.

The badger, monkey, and otter find a piece of straw matting, some salt, and some beans. Since they cannot decide how to divide the things, clever badger stands up and says that monkey can take the mat, otter can take the salt, and he will take the beans. The monkey and otter go their separate ways but return to badger's house unsatisfied. Badger eats the beans and fastens their husks on to his fur. He cries out that he and

his wife have broken out with boils. The monkey and otter walk away saying that they are all in the same fix. Although this tale is not illustrated, it would be worth sharing as a read-aloud or storytelling as well as a source for the study of Japanese folklore.

_____ . "Kachi-Kachi Yama." In *Ancient Tales in Modern Japan.* Bloomington, Indiana: Indiana University Press, 1984. pp. 301-302.

When a badger mocks an old man and woman as they work in their garden, they capture the badger and hang him from the beams of their house with thoughts of badger soup. While the old man continues his work, the badger frees himself. He kills the old woman and makes soup out of her. Disguised as his wife, the badger serves the old man the soup. When he discovers the truth, a rabbit decides to help the farmer seek revenge. Rabbit takes badger into the mountains and on to the ocean and completes his revenge with tragic results. The story-line of this tale makes this an excellent storytelling or read-aloud choice.

_____ . "The Notions Peddler and the Badger." In *Ancient Tales in Modern Japan.* Bloomington, Indiana: Indiana University Press, 1984. pp. 208-209.

On his way home, a notions peddler stops at a house and asks to spend the night. After dinner, the woman who lives there asks if he has any needles. He shows her fine and coarse needles, but each one is not quite right and the peddler sticks it into the straw mat. At that, the woman expresses much pain. Finally he shows her the biggest needle and when she says it is too big, he jabs it with all his might into the matting. There is a loud shout and the woman and her house disappear. The peddler finds himself alone, sitting on a pitch black mountain. A badger lived on that mountain and the peddler had pricked the scrotum of the disguised badger and killed it. The simple story-line makes this tale appealing for sharing through storytelling, read-aloud, or just reading for enjoyment by readers of all ages.

_____. "The Straw Mat and the Soy Beans." In *Ancient Tales in Modern Japan*. Bloomington, Indiana: Indiana University Press, 1984. pp. 289-290.

One day the fox from Obana-mura and the badger from Babata discuss how to divide a piece of straw matting and some beans that they picked up on the road to Kosatori. The crafty badger tells fox to take the mat and sit on the cliff and he would save the beans until he returned. But fox is not comfortable sitting on the straw mat and returns to the badger's cave. Badger, now groaning, has eaten all the beans up and fastened the husks onto his fur. Badger sends fox to a rice paddy at Hebita-mura on a cold night and tells him to put his tail in the paddy so that fish will fasten onto it and he will not starve. Greedy fox follows badger's advice and loses her tail because it gets frozen into the ice. Although this tale is not illustrated, its easy-to-read yet descriptive format helps young and old readers visualize the story-line for the study of Japanese folklore.

_____. "Two Mouths, an Upper and a Lower." In *Ancient Tales in Modern Japan*. Bloomington, Indiana: Indiana University Press, 1984. pp. 213-214.

Coming home from Kesen with a load of fish on his horse, a man from Yonezato meets a sad young woman carrying a bundle on her back. He comforts her, but is then the subject of amorous glances and indecent behavior. He notices that her private parts are strangely formed and move as a mouth would open and shut. The man grows suspicious and strikes the woman with a burning stick. The part with the bundle begins to run away and the part below is knocked over. The girl was actually two badgers disguised. Although easily-written, this tale would be more appropriate for folklore study by secondary through academic students.

_____ . "Zuitonbo." In *Ancient Tales in Modern Japan.* Bloomington, Indiana: Indiana University Press, 1984. p. 163.

Nearly every night a badger comes to annoy a priest named Zuiton at a temple in the mountains. Just when it is time to go to sleep, the badger shouts outside the wooden doors. One night the priest gathers food and wine and waits to challenge the badger. The badger eventually arrives and begins to shout and Zuiton shouts back. A shouting contest begins. Zuiton keeps his spirits up by eating his food and drinking his wine and his shouts get louder and stronger each time while the badger's shouts only get weaker and weaker. Finally, the badger's voice cannot be heard at all and the priest goes to bed. In the morning he sees a big badger with its belly split open from shouting. This simply written tale has the makings of a good storytelling presentation.

McAlpine, William and Helen. "The Lucky Tea-Kettle." In *Japanese Tales and Legends.* New York: Henry Z. Walck, 1958. pp. 202-211.

Retelling of the famous badger tea-kettle folktale. Freed from a trap by a tinker, the grateful badger repays him by transforming into a beautiful tea-kettle. The tinker presents the fine kettle to a priest who places him on hot coals. The badger tea-kettle expresses his displeasure by tricking the priest, who then returns the kettle to the tinker. At the badger tea-kettle's suggestion, the tinker opens up a show booth where the tea-kettle dances and walks a tightrope. The tinker and his wife prosper and abiding the wishes of the tea-kettle, return it to the priest's temple. And there, the folktale goes on to say, it sits in a place of honour. A few black and white illustrations and unique characterizations make this an entertaining tale to share with a wide audience through a read-aloud or storytelling presentation. Also included at the end of the tale is a glossary of Japanese words used in the story.

Ozaki, Yei Theodora. "The Farmer and the Badger." In *The Japanese Fairy Book*. Rutland, VT: Charles E. Tuttle, 1970. pp.43-53.

A popular tale about a wicked badger, a kind farmer, and a helpful rabbit. When the badger kills the farmer's wife and turns her into soup, a rabbit agrees to seek revenge for the farmer. This tale contains a few black and white illustrations accompanied by a single-spaced, wordy text. Because of its presentation, it is more appropriate for reading by students in a secondary or academic classroom. Elementary students will benefit from it being presented in a storytelling form. Another version of this tale is "Kachi-Kachi Yama" found in Yuri Yasuda's *Old Tales of Japan*.

Pratt, Davis and Elsa Kula. "The Badger and the Boatmen." In *Magical Animals of Japan*. Berkeley, California: Parnassus Press, 1967.

A mischievous badger disguises himself as a mooring pile in the boat harbor to tease the boatmen. The boatmen even the score by tying up the badger pile with rope and beating it. One large black and white illustration accompanies the readable, large print text. A good juvenile source for personal reading or study by elementary up to academic students. Another version of this tale is "The Pile in the Harbor" from Kunio Yanagita's *Asian Folklore and Social Life Monographs*.

Redesdale, Algernon Bertram Freeman-Mitford. "The Badger's Money." In *Tales of Old Japan*. London, MacMillan, 1871. pp. 110-116.

When a priest grants an old badger's wishes to warm itself by his fire, the grateful badger insists on repaying his kindness in some way. Having no needs or wants, the priest refuses any requite. However, he finally agrees and asks for three *ryo* in gold that he can offer at the holy shrine. The badger leaves and after three years, returns with the gold he received by laboring on the island of Sado. The grateful priest opens his hut to the badger on cold winter nights for as long as

he lived. Since this tale is presented without illustrations and in a highly intellectual style, it is suitable for storytelling to younger children and further study by secondary and academic students.

_____ . "The Prince and the Badger." In *Tales of Old Japan*. London: MacMillan, 1871. pp. 117-122.

Prince Yamanouchi Kadzutoyo loves to fish and one day after he has a great haul, a violent shower suddenly comes on. As he and his retainer hurry homeward, they come upon a young girl weeping on the side of the road. As she tells them her sad story, Kadzutoyo draws his sword and cuts off her head. When questioned by his father, he explains that he knew she was a goblin because her clothes were not wet. Upon their return to the roadside, they see a huge badger with its head cut off lying on the ground.This tale, lacking illustrations and written in a highly intellectual style would be more appropriate for secondary through academic folklore study.

Sakade, Florence, ed. "The Badger and the Magic Fan." In *Japanese Children's Favorite Stories*. Rutland, VT: Charles E. Tuttle, 1958. pp.73-77.

Tale about the tricky badger who steals the *tengu* children's magic fan that can make noses grow and shrink. When he fans the nose of a beautiful, rich girl and her nose grows a yard long, her father frantically calls all the doctors in the country. But there is nothing they can do to help her. In desperation, the father offers his daughter and half of his fortune to anyone who can make her nose short again. Hearing this, the badger fans the girl's nose and instantly her nose is short again. At the wedding feast the badger eats and drinks so much that he becomes very hot and sleepy. Without thinking, he fans himself with the magic fan and his nose grows longer and longer. It goes up into the clouds where some heavenly workers use it as a pole for their bridge across the milky way. Simply-written text accompanied by black and white illustrations on each page makes this tale a good read-aloud, storytelling selection or reading for pleasure choice.

_____. "The Magic Teakettle." In *Japanese Children's Favorite Stories*. Rutland, VT: Charles E. Tuttle, 1958. pp. 17-24.

When a priest puts a kettle he has just bought from a secondhand shop over a charcoal fire, it spouts a badger head, feet, and tail and runs away. Upon being caught, it changes back to an ordinary kettle and the priest sells it to a junkman. The kettle, named Bumbuku, makes a bargain with the junkman. If he takes good care of the kettle and feeds him well, the kettle would help the junkman make a fortune. So the badger dances and walks a tightrope for a theater full of people and after each show the junkman gives Bumbuku delicious rice cakes to eat. Eventually the junkman becomes very rich. In agreement with the badger, he takes the kettle back to the temple to sit on a special stand in the treasure house. This tale includes an illustration on every page with one of them being a full-page color drawing. The simple text makes this an excellent source for read-alouds and storytelling presentations or personal reading. Other versions of this tale include "Bumbuku Teakettle" (*Ancient Tales in Modern Japan*) and "The Lucky Tea-Kettle" (*Japanese Tales and Legends*).

Seki, Keigo. "The Hare, Badger, Monkey, and Otter." In *Folktales of Japan*. Translated by Robert Adams. Chicago: University of Chicago Press, 1963. pp. 4-6.

A version of the tale about how the badger, monkey, and otter are fooled by their friend, the hare. When the friends steal some salt, beans, a water wheel, and a straw mat from a salt peddler, they have to make a decision about who is to get what. Shrewd hare takes over and gives the others each a part of the bounty, but saves the beans for himself. The badger, monkey, and otter go home, but quickly return unsatisfied to hare's place. The hare, who was eating the beans and sticking the skins in his navel, complains loudly that he is in pain. The three friends have been tricked, not once, but twice by their friend, hare. Easy-to-read, this tale is appropriate for storytelling as well as personal reading. A

short introduction to the tale contains valuable information helpful to folklore study.

_____ . "Kachi Kachi Mountain and the Rabbit and the Bear." In *Folktales of Japan*. Translated by Robert Adams. Chicago: University of Chicago Press, 1963. pp. 6-14.

Known in some eighty-eight versions, this particular tale is in two parts. Sometimes told as independent tales but more often combined, the badger is featured in the first half. In the second half where revenge is taken, his part is played by the bear. When an evil badger continues to pester an old man, the old man catches him and takes him home to make badger soup. Instead, the badger makes soup out of the man's wife. A helpful rabbit agrees to help the old man get revenge. The rabbit tricks the bear many times and finally kills him in a deep pool. He takes the bear to a house and makes bear soup. The tale then goes on to describe how it came to be that rabbits have no tails. Easy-to-read text with a predictable story-line in the second part makes it a good storytelling source for young children as well as an excellent piece for folklore study.

_____ . "The Quail and the Badger." In *Folktales of Japan*. Translated by Robert Adams. Chicago: University of Chicago Press, 1963. pp.14-15.

From among eleven known versions, this tale describes the day when a quail and a badger happen to meet on the road. The quail asks the badger to transform himself into a roadside stake and he agrees. The quail sits on his head and a palanquin bearer carrying a six-foot pole comes by and strikes the quail. But the quail hops away at that moment and the badger gets hit instead. The angry badger pounces and the quail is caught fast in his mouth. When the quail asks the badger to call his mother for him, he flies out. This time the badger grabs his tail. Quail pulls with all his might and loses his tail. Easy-to-read text with no illustrations, this tale would be most appropriate for folklorists young and old.

Stamm, Claus. *The Very Special Badgers.* New York: Viking Press, 1960.

Retelling of the folktale about two rival tribes of *tanuki* living on the neighboring islands of Awa and Awaji. To settle their dispute, the famous Bald Badger of Awa suggests that they have a cheat and change contest and the losing side must move to a faraway place. The experienced Bald Badger and the young but promising Shiba from Awaji try to outwit each other with their magical powers. Action-filled story-line combined with many black and white illustrations make this book a good choice for read-aloud or storytelling for students of all ages.

"Tokubei and the Raccoon." *The East.* 12, no.3 (April 1976): 62-65.

On his way home from playing "go" with his abbott friend in Awa Province, Yamamoto Tokubei startles a raccoon. Days later, some disciples observe a raccoon plastering algae from a pond all over his body, which magically transforms him into a *samurai* the spitting image of Yamamoto Tokubei. When Yamamoto Tokubei arrives at the temple to play "go" with the abbott, the disciples believe that he is the disguised raccoon. They tie him up and try to suffocate him with smoke. The raccoon, unhappy that Yamamoto Tokubei had frightened him earlier, showed the disciples his disguise on purpose to get back at Tokubei. Long and detailed text accompanied by only a few black and white illustrations make this tale more appropriate for storytelling or more mature readers and folklorists.

Tyler, Royall, ed. and trans. "The Grinning Face of an Old Woman." In *Japanese Tales.* New York: Pantheon Books, 1987. pp. 297-298.

Despite being told that a pond is dangerous, Natatoshi sets off to hunt there. He finds the pond and waits on the bank. Deep in the night, a luminous mass rises out of the pond. Natatoshi draws his bow and the mass flies back into the pond. The next time it comes out, Natatoshi sees the grinning face of

an old woman in the light. It tries to pull him into the pond, but he stabs it. The lights go out and a badger lays at his feet. The highly descriptive text with no illustrations makes this tale more appropriate for high school to academic readers for personal reading as well as folklore study.

_____. "The Hairy Arm." In *Japanese Tales*. New York: Pantheon Books, 1987. p. 122.

After a day of hunting, Sukeyasu seeks shelter in an old chapel that is said to be haunted. Hearing eerie voices, he peers out through a hole and sees the shape of a monk as tall as the roof. A skinny, hairy arm snakes through the hole and feels his face. The next time the arm comes through, Sukeyasu grabs it and overpowers its owner. He discovers that he has caught an old badger. Sukeyasu asks his men to watch it till he can show it off to the villagers in the morning, but the men roast it and eat it. Nothing haunted the chapel after that. Lacking illustrations, this tale would be best used as a source for folklore study or as a spooky storytelling presentation or read-aloud for students of all ages.

_____. "No Fool the Hunter." In *Japanese Tales*. New York: Pantheon Books, 1987. pp. 174-175.

When a hermit claims that the Bodhisattva Fugen has been appearing every night on his white elephant, a doubtful hunter agrees to stay one evening to view him. The hunter does indeed see the vision surrounded by light but is puzzled as to why he might deserve such a blessing. He draws his bow and shoots an arrow into the Bodhisattva's chest. The lights go out and something crashes downhill through the brush. At dawn, the hunter and hermit follow a trail of blood and find a huge badger with an arrow through its chest. This tale, lacking illustrations, would be best used as a storytelling presentation or source for folklore study.

Yanagita, Kunio. "The Badger and the Snail." In *Asian Folklore and Social Life Monographs.* Translated by Fanny Hagin Mayer. China: The Orient Cultural Service, 1972. p. 28.

While on a pilgrimage to Ise, the badger and the mud snail decide to race to the Great Shrine. The clever mud snail fastens himself to the badger's tail without him knowing. When they finally reach the shrine, the badger flicks his tail with happiness and the snail falls off. Without hesitation, the mud snail declares he was there first. Readable text without illustrations makes this tale appropriate for storytelling and folklore study by students of all ages. Another version of this tale is "Animal Races" found in Fanny Hagin Mayer's *Ancient Tales in Modern Japan.*

_____ . "The Badger, the Monkey, and the Otter." In *Asian Folklore and Social Life Monographs.* Translated by Fanny Hagin Mayer. China: The Orient Cultural Service, 1972. p. 28.

On their way to the Yahiko Shrine, the badger, monkey, and otter pick up things dropped on the road. They find a piece of matting, a bag of salt, and some beans. Since they cannot agree on how to divide the things up, the shrewd badger sends the monkey to the top of a tree with the matting, the otter to the pool with the salt, and he keeps the beans. Monkey falls from the tree and otter burns his eyes. In the meantime, badger eats every one of the beans and fastens their husks onto his fur to feign boils. The monkey and the otter were fooled not once, but twice by the badger. Easy-to-read text without illustrations makes this a good choice for storytelling or further study by elementary through academic students. A variation of this tale is "The Hare, Badger, Monkey, and Otter" in Keigo Seki's *Folktales of Japan.*

_____ . "Comparing Disguises." In *Asian Folklore and Social Life Monographs*. Translated by Fanny Hagin Mayer. China: The Orient Cultural Service, 1972. pp. 66-67.

One day Gombe Badger and Ohana Fox decide to have a disguise contest. The next night they meet on the grounds of Miyojin Shrine. Ohaha Fox disguises herself as a beautiful bride. As she walks under a *torii,* she sees a freshly steamed dumpling. Forgetting that she should act like a bride, she picks it up and puts it into her mouth. Gombe Badger exclaims that he has won. He had transformed himself into the dumpling and fooled the ever greedy Ohana Fox. Simply-written text would satisfy a storytelling selection criteria as well as a source for further study of Japanese folklore.

_____ . "The Pile in the Harbor." In *Asian Folklore and Social Life Monographs*. Translated by Fanny Hagin Mayer. China: The Orient Cultural Service, 1972. pp. 69-70.

In the harbor of Heisaka in Mikawa a bad badger enjoys tricking boatmen. His favorite trick is to disguise himself as a pile at which boatmen moor their boats. The boatmen decide one day to even the score by going out one full moon night with ropes and sticks. When they spot a fat pile they quickly tie their rope around it and beat it with their sticks. Crying out, the badger reveals his true identity. Simply written, this folktale has the makings of a good storytelling selection and resource for further folklore study. Another version of this tale is "The Badger and the Boatmen" in *Magical Animals of Japan* by Davis Pratt and Elsa Kula.

Yasuda, Yuri. "Kachi Kachi Yama." In *Old Tales of Japan*. Rutland, VT: Charles E. Tuttle, 1971. pp. 191-215.

Simple retelling of the well-known tale "Kachi Kachi Mountain" describes the mean and wicked side of the badger. When he is caught by the angry farmer for eating his chickens and vegetables, the sly badger convinces his wife to untie him. The badger kills her and makes a soup out of her. Then he

changes himself into the wife and feeds the farmer the soup. The farmer finds out what has happened and accepts a rabbit's offer to seek revenge. The rabbit torments the badger and he truly gets punished for his wickedness. The rabbit ends up living comfortably with the lonely farmer. The double-spaced easy-to-read text and colored illustrations on every other page make this an excellent piece of literature to share with any classroom in a read-aloud or for personal enjoyment.

Kame: Japanese Sea Turtles and Tortoises

NANCY M. YOMOGIDA

KAME (JAPANESE SEA TURTLES AND TORTOISES)

Nancy Yomogida

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Introduction

Kame (sea turtles and tortoises) often appear in Japanese mythology and legends. They are frequently worshipped as deities and as messengers for deities. Sea turtles and tortoises also act as transporters carrying other deities, mortals, and animals on their backs over the sea. Symbolically, they represent longevity and happiness and reward acts of kindness. For centuries, they have been held in respect by the Japanese and have played a significant role in Japanese mythology, culture, and religion.

Ironically, however, in spite of their esteemed role in Japanese mythology, they are on the endangered species list. Their numbers have been drastically reduced because of worldwide demand of their exceptional meat and beautiful tortoise-shells.

***Kame* (Sea Turtles and Tortoises)**

Kame is the generic name in Japanese for all reptiles of the order Chelonia, which includes sea turtles and tortoises. "Sea turtles" and "tortoises" are frequently used interchangeably when translated from Japanese to English works. In this paper, the word "sea turtle(s)" will represent both sea turtles and tortoises.

Only two marine families of *kame* are found in Japan: Cheloniidae (Sea Turtles) and Dermochelyidae (Leatherback Turtles). They are frequently found along the seacoast from the northern Japanese island of Hokkaido downward to the southern islands. Of these, the *akaumigame (Caretta caretta)* lays its eggs on the Pacific coast of southwestern Japan while the *aoumigame (Chelonia mydas* or Green Turtle) lays its eggs on the Ogasawara Islands located near Tokyo (Kodansha 1983, 120).

Ranging in length from three to five feet, sea turtles can weigh up to a few hundred pounds and live more than 150 years. Their long life span has inspired many myths in Japan and other Asian countries.

History of Sea Turtle Myths in Japan

Myths of sea turtles originated long ago in India and in the Indonesian and Melanesian islands. These myths migrated through China and Korea and were later imported into Japan. Turtles in ancient Japan were considered sacred and their pictures were drawn on walls as protection.

The earliest records of these myths appear in the *Kojiki* (Record of Ancient Matters) written in 712 A.D. and in the *Nihon-Shoki* (Chronicles of Japan) compiled in 720 A.D. Both records were prepared under imperial decree and provide a history of the imperial family (Kodansha 1983, 303). A few of these myths are in the sections that describe the role of sea turtles as guides to transport deities and mortals over the sea. These myths are considered to be very sacred.

The ancient Japanese worshipped the *Ssu-shen* (Deities of Cardinal Points) with the Turtle deity representing the Northern point. The Deities of Cardinal Points were "drawn on the inner walls of the burial chamber in the belief that it was an effective charm for safeguarding the body of the deceased against the evil spirit" (Nishimura 1929, 88).

Likewise, in the ancient city of Kokuri (Koguryo), a Korean tribute-paying city to Japan, pictures of turtles were discovered on the walls of burial chambers. Again, their purpose was to ward off evil spirits and to protect the body of the deceased (Nishimura 1929, 88).

Sea Turtles as Deities

In the provinces of Kii and Awaji (at the entrance of the Inland Sea), sea turtles are found in abundant numbers and venerated as *kami* (gods). Joya states:

> At a certain town of Awaji, a turtle used to come every year to lay eggs until a few years ago. This turtle was considered as *kami*, and the people of the town held an elaborate ceremony in worship of it. The turtle was about three feet in length, and it always came to the same spot during the summer and laid 144 eggs in twelve rows, and twelve eggs in each row. When the turtle was seen coming up on the shore, the people came out to watch respectfully, and even Shinto priests were called to witness the laying of the eggs. The place where the eggs were laid was marked off by shimenawa (straw rope to mark holy places), and no children were allowed to come near the spot. The Shinto priest came and prayed for the safe hatching of the eggs. It was believed that unless such precautions were taken, waves would suddenly rise in anger and destroy all those on the shore. For three months the eggs were thus carefully guarded, and when they hatched and the little turtles left with their mother, the people gathered and in very polite language offered their respects to them. Before leaving, the turtles were given plenty of *sake* (Japanese rice wine) (Joya 1985, 153-54).

In addition to being revered and worshipped as a *kami*, they also serve as messengers of *kami*.

Sea Turtles as Messengers of Deities

Sea turtles are often portrayed as obedient and determined messengers of the *kami* in folktales. *The Monkey's Liver* and *The Farmer and the Sea Princess* (annotations are listed below in the Bibliography) are two examples of the sea turtle, being the strongest and fastest swimmer, serving as messengers for the undersea *kami*.

Fishermen today still believe sea turtles are messengers of the *kami*. Fishermen rejoice when turtles are caught in their nets for these animals are believed to bring good fortune and a bounteous fishing season. The turtles are then taken to shore and offered drinks of *sake* to celebrate their legendary age (Joya 1985, 153).

Sea Turtles as Guides to Transport Deities Over the Sea

In addition to serving as messengers of the *kami,* sea turtles also serve as guides and carriers to transport deities, mortals, and animals on their backs over the sea.

The *Kojiki* describes how in 667 B.C., the Emperor, leading the Imperial naval force on an expedition against the East, encounters an earthly deity named *Udzu-hiko* riding a turtle shell. This deity becomes the pilot of the Imperial vessel and is given the name *Sawo-ne-tsu-hiko* who later become the first ancestor of the rulers of Japan (Kojiki 1932, 158-59).

The *Nihon-Shoki* relates the myth of the daughter of the Sea God *Toyotama-hime* riding on a great tortoise. She arrives at the seaside home of her husband *Hikohoho-demi no Mikoto* to give birth to *Hiko-nagi-satake-ugaya-fuki-ahezu no Mikoto* (Nishimura 1929, 65).

The myths cited above in the *Kojiki* and the *Nihon-Shoki* are the earliest records appearing in Japanese literature of sea turtles serving in a water carriage motif.

Sea Turtles as Guides to Transport Mortals Over the Sea

Sea turtles also ferry mortals over the sea in folktales. Perhaps the most well known is the story of Urashima Taro, the young fisherman who rescues

(or catches in some versions) and releases a turtle being tormented by children. The turtle later returns to thank Urashima Taro for his kindness and then ferries him to the Undersea Kingdom where he is entertained for what he perceives as three years. Longing for his village, he is transported back to his village on the back of the turtle.

The *Nihon Shoki* and the *Man'yoshu* (ca 759) refer to the man as Urashima no Ko (Kodansha 1983, 175). The oldest recorded version of this tale dates back to 710 - 794 during the Nara period (Kodansha 1983, 303). More recent versions, *Urashima Taro, Taro and the Sea Turtles: A Tale of Japan,* and *The Farmer and the Sea Princess* may be found in the Selected Annotated Bibliography at the end of this paper.

In the Bonin Islands and throughout Japan, children still ride the backs of turtles as recreation (Nishimura 1929, 89). Turtle-shaped boats carrying couples are a familiar sight in recreational river activities throughout Japan.

Sea Turtles as Guides to Transport Animals Over the Sea

In addition to ferrying deities and mortals, sea turtles also ferry animals to the Undersea Kingdom. Although the turtle does not succeed in his mission to return with a monkey's liver to the undersea deity, he is portrayed as a loyal, obedient, and determined servant. Annotations for the tales *The Monkey's Liver* and *The Turtle and the Monkey,* appear at the end of this paper.

Sea Turtles as Symbols of Longevity and Happiness

Sea turtles have traditionally been regarded as symbols of longevity (Kodansha 1983, 120). A well-known Japanese proverb is "A crane lives a

thousand and a turtle ten thousand years." Although sea turtles and tortoises generally live only a few hundred years, they are the longest living vertebrate on earth and in the sea.

Sea turtles have also traditionally served as symbols of happiness because the Japanese believe that happiness comes from long life (Joya, 1974, 504). They are usually portrayed as swimming though the water with their long, seaweed tails trailing behind them. As the Kodansha states:

> Marine turtles with algae growing on their shells were regarded as most auspicious, since the algae waving in the water reminded viewers of an old bearded man and, thus, longevity (Kodansha 1983, 120).

An example of longevity and happiness is the tortoise that appears as a companion to Fukurokuju (or Fukurokujin), one of the Seven Lucky Gods of Good Fortune. The tortoise has "added to its tail, a long hairy fringe that serves to show that the animal has lived for ten thousand years" (Chiba 1966, 32). For more than a thousand years, Fukurokuju and his companion tortoise have been worshipped as the patron god among athletes, chess players, gardeners, jewelers, magicians, and watchmakers (Chiba 1966, 40).

Sea Turtles Rewarding Mortals for Acts of Kindness

Another function of sea turtles is to reward mortals for acts of kindness. After Buddhism was introduced to Japan in the 6th century, sea turtles evolved from *kami* to messengers of *kami* to ferries and finally to symbolize the theme of repayment and gratitude. Folktales such as *Urashima Taro* and *The Grateful Turtle* show strong Shinto, Buddhist, and Taoist influence on the themes of gratitude and the repayment of kindness.

Today, seacoast villagers believe that sea turtles rescued from nets and given *sake* will "dive through the waves...raise their heads above the water and bow to the people on the shore in thanks for the drink" (Joya 1971, 153).

Sea Turtle as the Turtle Princess

The sea turtle plays a central role in the Urashima Taro story. Through the centuries, however, the sea turtle's roles and functions have changed as the social and political climates change. In earlier variations of the Urashima Taro story, the sea turtle and the princess are one character (Kodansha 1983, 303). In later versions, the character separates into a turtle and a princess (Kawai 1988, 99).

The sea turtle/princess' evolution can be compared by reading versions from different eras. During the Nara period, the sea turtle/princess portrays divine marriage. During the Heian and Kamakura periods, the sea turtle and the princess have separated and have become distinct characters with the sea turtle symbolizing longevity and immortality. During the Muromachi and Edo periods, the sea turtle represents the theme of repayment for kindness and gratitude. As the sea turtle and the princess become separate characters, their roles and functions become more distinct.

Conclusion

Sea turtles in Japanese mythology and legends have evolved from their original role and function. They are still frequently worshipped as deities and as messengers for deities and still symbolize longevity and happiness. By understanding their roles and functions in ancient and contemporary Japan, we can gain more insight into their value.

Reference List

Chiba, Reiko. 1966. *The Seven Lucky Gods of Japan.* Rutland, Vt.: Charles E. Tuttle.

Joya, Moku. 1985. Mock Joya's Things Japanese. Tokyo: Tokyo News Service.

Kawai, Hayao. 1988. *The Japanese Psyche: Major Motifs in the Fairy Tales of Japan*. Translated by Hayao Kawai and Sachiko Reece. Dallas, Tex.: Spring Publications.

Kodansha Encyclopedia of Japan. 1983. Tokyo; New York: Kodansha. S.v. "Folktales," by Ikeda Hiroko.

_____ . 1983. Tokyo; New York: Kodansha. S.v. "Turtles," (genus paragraph) by Imaizumi Yoshiharu; "Turtles," (literature/folktale paragraph) by Saneyoshi Tatsuo.

_____ . 1983. Tokyo; New York: Kodansha, 1983. S.v. "Urashima Taro," by Suchi Tokuhei.

Nishimura, Shinji. 1929. *A Study of Ancient Ships of Japan*. Vol. 6, pt. 4, *Skin-Boats*, sec. 2. *The Kame-No-Se or Turtle Shell*: Tokyo: Society of Naval Architects.

Translation of Kojiki or Records of Ancient Matters. 1932. Translated by Basil Hall Chamberlain. Kobe: J. L. Thompson.

Selected Annotated Bibliography

General Background Information

Embree, Ainslie T., ed. *The Encyclopedia of Asian History*. New York: Scribner, 1988. S.v. "Koguryo," by Kenneth H. J. Gardiner.

Legends, history, religion, and impact of Chinese and Japanese on the ancient Korean kingdom of Koguryo are discussed. The most striking examples of tomb art (including pictures of turtles) are of frescoes on the inner walls of earth-mound tombs of nobles. These show scenes of ancient customs, traditions and daily life. Entries on Asian history are in volumes 1 to 3 with the Index in volume 4. Clearly written in large print with an understandable and helpful map. Students, teachers, and librarians who wish to know more about Koguryo's history and highly-developed culture may find this article interesting.

Jobes, Gertrude. *Dictionary of Mythology Folklore and Symbols*. New York: Scarecrow Press, 1961. S.v. "Tortoise."

This dictionary contains an abbreviated explanation of the symbolisms, functions, and roles of the tortoise in different cultures. Although the explanation of the tortoise in Japan contains only two lines, this explanation may be used to compare functions from other cultures. Folklore heroes, heroines, animals, and symbols are in volumes 1 and 2 with the index in volume 3. Recommended for readers who desire a brief introduction and an abridged description. For in-depth research, other sources are more appropriate.

_____. *Dictionary of Mythology Folklore and Symbols*. New York: Scarecrow Press, 1961. S.v. "Turtle."

A short but succinct explanation of the symbolism, function, and roles of turtles in folklore. This brief explanation has only one line pertaining to Japan but, like the "Tortoise" explanation above, allows readers to quickly compare the various turtle motifs with other cultures. This is an adequate source for terse and compact information; however, readers desiring to expand their knowledge of turtle motifs and symbols may wish to consult other sources. Recommended for a quick survey of turtle motifs and symbols.

Knappert, Jan. *Pacific Mythology: An Encyclopedia of Myth and Legend*. London: Aquarian/Thorsons, 1992. S.v. "Sea-King's Palace."

The entry in the "Sea-King's Palace" contains a version of Urashima, the young fisherman from Tango, who catches and releases a tortoise who is the Sea-King's daughter in disguise. The Sea-King's Palace and the Hall of Seasons are described well. Readers will find this encyclopedia of Pacific mythology and legends valuable for its excellent cross-references and comprehensive variations in names. However, for narrower and more focused entries, users may wish to refer to other sources on this list. Recommended for discriminating readers interested in mythology from the Pacific area.

Kodansha Encyclopedia of Japan. Tokyo; New York: Kodansha, 1983. S.v. "Animals," by Saito Shoji.

This exceptional, highly-respected English-language encyclopedia contains comprehensive and authoritative entries of historical and current interest. The references to turtles under "Animals" are brief but describe the native traditions, importation historically from Chinese literature and religiously from Buddhist philosophy, and the development of traditional animal symbols during the 13th to 16th centuries. Teachers and librarians will find the references of animals in Japanese culture beneficial.

_____ . Tokyo; New York: Kodansha, 1983. S.v. "Folktales," by Ikeda Hiroko.

This section on "Folktales" discusses the history of folktale studies, types and motifs, and diffusion routes to Japan. The oldest versions of authentic folktales are included, and types and motifs are compared with similar versions from different countries. This outstanding overview will help teachers and librarians acquire a good historical foundation and an appreciation for Japanese folktales. Recommended for students, teachers, and librarians.

_____ . Tokyo; New York: Kodansha, 1983. S.v. "Turtles," (genus paragraph) by Imaizumi Yoshiharu ; "Turtles," (literature/folktale paragraph) by Saneyoshi Tatsuo.

This two-paragraph entry gives an overview of the genus and proverb/folktale information. The first describes the scientific names of families and egg-laying habits, and the second describes the proverb, symbol, and custom relating to marine turtles. While this entry is compressed, it may be used as a link to other encyclopedia entries. Users may find this entry sufficient to answer simple genus and general questions. Recommended for students, teachers, and librarians interested in a condensed version of marine turtles in folklore.

_____ . Tokyo; New York: Kodansha, 1983. S.v. "Urashima Taro," by Suchi Tokuhei.

The standard folktale version of Urashima Taro who rescues an ill-treated turtle that then turns into a young woman and invites him to the Sea-God's palace is summarized. This entry may be useful for the historical sources, dates, and variations of the hero's name listed. Earliest original tales identified in these sources may be more appropriate for research and storytelling. Recommended for users desiring a quick overview of the Urashima Taro tale.

Translation of Kojiki or Records of Ancient Matters. 1932. Translated by Basil Hall Chamberlain. Kobe: J. L. Thompson.

The *Kojiki or Record of Ancient Matters*, completed in 712 A.D., contains the history of the imperial family. This credible and authentic Record includes the mythology, manner, language and history of ancient Japan. The Record has three volumes with the preface and creation of Japan in Volume I and the reigns of the emperors in Volumes II and III. The reader will find the three appendices most useful as they list the text of songs in the *Kojiki*, chronology of the early emperors, and a list of books on the Kojiki published from 1883 to 1932. This is a "Japanese" classic containing no influence from other countries. Highly recommended for students of Japanese history.

Additional References

Chiba, Reiko. *The Seven Lucky Gods of Japan*. Rutland, Vt.: Charles E. Tuttle Co., 1966.

This book gives the origin, descriptions, functions, and animal companions of the Seven Lucky Gods who are the benevolent patron gods of professions. The god Fukurokuju, usually accompanied by a tortoise that symbolizes longevity, is discussed. This easily read yet concise summary of the Seven Lucky Gods makes for interesting reading and contains numerous watercolors to help readers identify each god. Useful for students, teachers, and librarians in understanding Japanese culture and religion.

Joya, Mock. *Mock Joya's Things Japanese*. Tokyo: Japan Times, 1985. S.v. Tsuru-Kame."

The entry on "Tsuru-Kame" (Crane and Turtle) is brief but gives a good description of its origin, symbol (representing happiness and long life), and drama (Noh play performed on happy occasions). Written in an appealing and easy-to-read style, this book will introduce foreigners to Japanese history, traditions, customs, religious beliefs, and folktales, and legends. Readers will enjoy this enlightening book and gain a better understanding of the background and meanings of Japanese culture. Recommended for students of literature, businessmen, and travelers.

_____ . *Mock Joya's Things Japanese*. Tokyo: Japan Times, 1985. S.v. "Turtles."

This detailed entry describes the historical and religious beliefs of the ancient and contemporary Japanese toward turtles. The role of the turtle as a *kami* (god), customs in different provinces, and sayings are explained. A version of the story of the young fisherboy, Urashima, and the rescued turtle is summarized. The reader may find this entry useful to get a better grasp of the relationship between the Japanese and turtles. Valuable to students, teachers, and travelers wishing to have information about customs relating to turtles.

Kawai, Hayao. *The Japanese Psyche: Major Motifs in the Fairy Tales of Japan*. Translated by Hayao Kawai and Sachiko Reece. Dallas: Spring Publications, 1988.

Japanese motifs and symbolism are interpreted and compared with those of the West. Variations of the Urashima legend and the role and evolution of his mother and the Turtle Princess during the Nara, Heian, Kamakura, Muromachi, and Edo periods (710 - 1867 AD.) are discussed. Chapter Five elaborates on Urashima's relationship with the Turtle and Turtle Princess and to the Japanese psyche. The Appendix contains selected folktales, and a bibliography is attached. This impressive and fascinating book unveils the mystery of the Japanese psyche and soul. General knowledge of Jungian psychology may be helpful. Recommended for students of folktale literature and psychology.

Nishimura, Shinji. *A Study of Ancient Ships of Japan*. Vol. 6, pt. 4, *Skin-Boats*, sec. 2. *The Kame-No-Se or Turtle Shell*: Tokyo: Society of Naval Architects, 1929.

Although this book was written to explain how the turtle shell was used as a prototype for Japanese ships, the reader will find this book to be an outstanding resource for turtle myths from Japan and neighboring countries and islands. Superb, detailed translations give historical explanations and interpretations of the backgrounds and locations of many myths. Many folktales of turtles carrying deities on their backs and pictures of stone turtles with tombstones on their backs are discussed. Only 115 pages but tightly written with detailed footnotes, black and white photographs, plans, and colored pictures. Highly recommended for an in-depth view of turtle myths.

Yanagita, Kunio. *The Yanagita Kunio Guide to the Japanese Folk Tale*. Translated by Fanny Hagin Mayer, ed. Bloomington, Ind.: Indiana University Press, 1986.

Kunio Yanagita originated and firmly established folklore studies in Japan. This English-language translation of his respected *Nihon Mukashibanashi Meii* (A List of Japanese Folktales), representing thirty years of research, is arranged by tale types and contains variations of 347 tale types from the Ashikaga (1338 - 1573 AD.) era to the present. Some folktales are complete while others are highly condensed. An excellent listing and map showing distribution by prefectures, sources, and variations in title and story. Tortoise tales are listed in tales 84, 294, and 306. A comprehensive glossary and maps of old and modern provinces are included. This is a highly recommended, must-have, well researched, and intensely-studied scholarly work of Japanese folktales.

Traditional Tales

Dobrin, Arnold. *Taro and the Sea Turtles: A Tale of Japan*. New York: Coward-McCann, 1966.

Taro decides to regild the worn statue of Amida Buddha by using driftwood to make dolls that will be sold to buy thin sheets of gold. The village children help and, months later, Taro sails for the marketplace in Kobe where the dolls are quickly sold. Using the money, he buys the box of thin sheets of gold and ties it securely in his kimono. He sees turtles to be killed for soup and, compassionately, purchases and releases them. Sailing home, the boat is boarded by pirates and Taro falls overboard. Near drowning, he discovers he is riding on the back of a turtle that takes him home. This story emphasizes the Buddhist philosophy of kindness and love toward all creatures. Subdued watercolors convey a "Japanese" feeling. Unfortunately, the author does not give his source for this tale. Recommended for all children, adults, and students of Buddhism.

Goodman, Robert B., Robert A. Spicer, and George Suyeoka. *Urashima Taro*. Norfolk Island, Australia: Island Heritage Limited, 1973.

Urashima Taro saves a sea turtle being tormented by children. After a year, the turtle returns to carry Urashima Taro to the Palace of the Sea Princess where he falls under her spell. Worrying about his family, he feels he must return but, before leaving, he is shown the doors leading to the four seasons. The Princess then gives him a precious box and warns him against opening it. The turtle carries him home where he discovers he has lost 300 years. In anguish, he forgets the warning and opens the box. He sees, feels, and tastes the four seasons, ages rapidly, and dies. Traditional folk score included. Transience and fragility of man and the Zen philosophy of the seasons representing the rhythm of life are emphasized. Intensely vivid and rich illustrations make this book highly recommended for storytime to children and students of Zen literature.

Japan Times, Ltd. "A Fisherman and the Sea Princess (Urashima Taro)". In *Folk Tales of Old Japan*. Tokyo, Japan: Japan Times, 1975. pp. 25-31.

Urashima Taro catches and releases a sea turtle. In gratitude, it reappears the next day with an invitation to visit the Dragon Palace. Riding on its back, Urashima Taro arrives where he is spellbound and charmed by the Princess. After three years, he desires to leave. He is given a three-tiered box that he is urged to open only when he is at a loss. The turtle carries him home and Urashima Taro discovers he has been gone for three generations. At a loss, he opens the box and finds a crane's feather in the first layer; a puff of smoke which envelopes and ages him in the second; and a mirror that reflects his astonishment in the third. The crane's feather is swept into the air, lands on his back, and transforms him into a crane. Urashima Taro-Crane flies into the sky while the Princess appears as a giant turtle and watches. Background Notes discuss the three themes of gratitude, paradise, and longevity and happiness. Recommended for children, adults, and students of Japanese literature.

Okawa, Essei. *The Fisherman and the Grateful Turtle: Urashima Taro.* Translated by D. T. Ooka. Union City, Calif.: Heian International, 1985.

Urashima Taro rescues a turtle being mistreated by children, then releases it. While fishing the next day, the daughter of the Sea King, accompanied by a huge sea turtle, appears before Urashima Taro and invites him to her father's palace for saving the life of their servant. The turtle ferries them there and Urashima Taro is rewarded and entertained. After three years, Urashima Taro wishes to return to his village. Before he leaves, the Sea Princess gives him a treasure box that can return him to the Sea Palace but he is forbidden to open it. Riding on the back of the sea turtle, he returns home and discovers that he has been away for 300 years. Confused and disoriented, he opens the box and ages. "Afterword" elaborates on the history and themes. Full-page color illustrations on every page make this book desirable for storytime. Recommended for children and adults.

Pratt, Davis, and Elsa Kula. "The Monkey's Liver." In *Magic Animals of Japan*. Berkeley, Calif.: Parnassus Press, 1967. pp. 8-9.

The Dragon Queen of the undersea palace has a craving for the taste of a monkey's liver and sends the sea turtle to fetch a monkey. Using flattery, the sea turtle returns with a monkey but, once at the palace, a jellyfish reveals to the monkey the real reason for the invitation. The monkey then persuades the sea turtle to return him to the island in order to retrieve his liver that has been hung out to dry on a tree. The turtle rushes the monkey back and, once on shore, the monkey leaps to a tree and escapes. The turtle realizes he has been tricked and returns empty-handed. Full paged, color Japanese woodblock print. This action-oriented and appealing story is recommended for older children and adults.

Sesoko, Chizue. "The Farmer and the Sea Princess." In *Legends of Okinawa*. Vol. 1. Urasoe, Okinawa, Japan: By the author, 157, Nakanishi, 1973. pp. 71-74.

While fishing, Taruu from Minna Island meets a sea turtle from the Kingdom of the Sea who tells Taruu of his inability to fulfill his mission to secure the liver of a live monkey to cure the ailing Sea Princess. Taruu suggests trying "habu sake." After rowing home to Okinawa, Taruu obtains a bottle of habu sake. The turtle tries it and feels refreshed so they return to the undersea kingdom with the habu sake. The doctor administers the habu sake and the Princess slowly recovers. Taruu happily spends the rest of his life in the Sea Kingdom with the Princess. Map marking Minna Island and Okinawa and a photograph of a play with actors in ancient costumes provided. This fast-moving story is recommended for older children and adults desiring to know more about the culture of Okinawa.

_____. "The Turtle and the Monkey." In *Legends of Okinawa*. Vol. 1. Urasoe, Okinawa, Japan: By the author, 157, Nakanishi, 1973. pp. 65-68.

This story is a variation of *The Monkey's Liver*. After visiting the surface, the Sea Princess becomes ill and lapses into a coma. The doctor prescribes a monkey's liver. A huge turtle volunteers and goes to Iheya Island where he entices a monkey with promises of all the wonders of the undersea world. Riding on the back of the turtle, the monkey learns that his liver will be donated to the Sea Princess. Thinking quickly, he entreats the turtle to return to the island to retrieve the monkey's liver that has been hung to dry on a tree. Near Iheya Island, the monkey climbs up a tree and tells the other monkeys about the trick. The monkeys pelt the turtle with raw, hard fruit and the turtle returns empty-handed to the Kingdom under the Sea. Easily memorized story is recommended for adults for storytelling.

Tyler, Royal, ed. "The Catch." In *Japanese Tales*. New York: Pantheon Books, 1987. pp. 151-152.

A poor man hopes to trade a bolt of home-made cloth for fish to be traded later for rice seeds so he can cultivate a parcel of land. Instead of fish, he accepts a sea turtle and, compassionately, releases it. Shortly after, the man falls ill and dies but his act of kindness is not forgotten. That act and his later offer to sacrifice himself for a young woman causes the gods to reward him by giving him life. Provides insight into the Buddhist moral philosophy and medieval Japanese culture. Recommended for older children, adults, and students of Buddhism.

_____. "The Grateful Turtle." In *Japanese Tales*. New York: Pantheon Books, 1987. pp. 152-153.

While on a pilgrimage, the viceroy of Kyushu buys a sea turtle from a cormorant fisherman. He releases it and then sails with his family to his new post. In gratitude, the turtle follows the convoy and sees the viceroy's young son being dropped into the sea by his jealous stepmother. The boy is discovered the next morning riding merrily on the back of the sea turtle. Through a dream, the turtle tells the viceroy what has happened. Expounds the subtle but powerful Buddhist philosophy of gratitude and obligation. Recommended for older children, adults, and students of Buddhism.

_____. "Urashima The Fisherman." In *Japanese Tales.* New York: Pantheon Books, 1987. pp. 154-156.

This version of Urashima is from the Tango province. Urashima catches a five-colored turtle that turns into an Immortal. Promising to be her husband, he rows them to her divine Eternal Mountain where he meets her family. After three years of living with the Immortals, he becomes homesick and longs for his parents and village. Before he leaves, his wife gives him a jeweled box. He is told to grip the box if he wants to return but is forbidden to open it. He sits in his boat and instantly returns home. Talking to the villagers, he realizes he has been away for 300 years. Bewildered and forgetting his promise, he opens the box and her form vanishes into the sky. Realizing he will never see her again, he sings a song expressing his grief and loss. Recommended for adults and students of Buddhism.

UNESCO, Asian Cultural Centre. "The Story of Urashima Taro." In *Folk Tales from Asia for Children Everywhere.* Translated by Kyoko Matsuoka. Book Three. New York: Weatherhill, 1976. pp. 29-34.

Urashima Taro rescues a little turtle being tormented by children, then sets it free. While fishing the next day, the daughter of the Sea King (the real form of the rescued turtle) appears before him with an invitation to visit her father's palace to be properly thanked. A turtle carries Urashima Taro to the undersea palace where he is captivated by its beauty and magnificence. After three years, he becomes homesick and desires to leave. The Sea Princess gives him a magic box that will allow him to see her again but he is told never to open it. Riding on the back of the sea turtle, he returns to his village and discovers that 300 years have passed. Shocked, he forgets the warning and opens the box. Smoke wafts up and he ages into an old man. This translation retains its Japanese flavor. Four water-color prints. Recommended for children and adults.

The Rice Cake Motif in Japanese Folktales

PAM YUEN

Introduction

This paper will examine how rice in the form of a "dumpling" is depicted in Japanese folktales, specifically the *mochi* or rice cake. It will also discuss the distinction between various types of Japanese "dumplings" not often distinguished when translated or retold from Japanese into English.

In Japan, next to the emperor, rice is the most sacred of all things on earth. It is also said that money can be squandered, but there is no forgiveness for wasting rice. It is believed that such sinful behavior will result in blindness or punishment in the afterlife where the sinner is ground up into powder. So sacred is rice that even the straw used for mat making is honored (Funk and Wagnalls 1972, 938).

Rice is an essential part of Japanese culture and is represented at all festivities. It is often prepared and presented in various ways depending on the celebration or holiday and its significance is often reflected in its traditional folklore.

Types of Japanese "Dumplings"

Many of the translated Japanese tales use the generic English term "dumpling" when referring to rice that is in a slightly flattened, circular shape. However, there are clear distinctions in the Japanese presentation of these rice forms, its purpose, and symbolism that are not defined in the term "dumpling" and often misunderstood or misinterpreted. These distinctions are addressed to give readers a better understanding of what these differences are.

The *musubi* or rice ball is made from steamed glutinous rice that is often prepared plain or slightly salted, then formed into a triangular or

round shape. Often the center is filled with a small portion of preserved plum or vegetable, or sometimes fish. The outside is usually decorated in various ways, most commonly with seaweed (*nori*) or toasted sesame seeds. In Japanese folktales, the rice ball usually leads individuals into adventure by rolling into an unsuspected area (MacDonald 1982, 689). It is also a common source of food and strength for those taking a long journey (Dalby and others 1984, 106).

The *mochi* or rice cake is made of an especially glutinous rice (sweet rice) that is thoroughly steamed then pounded with a heavy wooden mallet until it is a thick, heavy paste (DeMente 1989, 194). Sometimes using sweet rice flour instead of the steamed rice grains allows *mochi* to be baked or prepared in a slightly different way. *Mochi* is often formed into slightly flattened balls or sliced into various shapes. The *dango* or *manju* is a steamed rice cake with sweet bean filling.

Traditionally, the rice cake is a symbol of happiness, representing a good luck omen or serving as an all-purpose offering to the *kami* (deity of different things) or *Jizo* (a stone idol god) (Mikiharu 1966, 41). Folktales that incorporate this type of symbolism also use a similar theme when referring to *manju* or *dango*.

The Rice Cake Motif

The "dumpling" in most Japanese tales is usually represented as a form of food, for mere consumption. However, the tales that are collected for this bibliography required a dumpling theme that met one or more of the following requirements:

1) The dumpling described in each tale could not be represented only as a source of food.

2) The dumpling needed to have some form of characterization.
3) The dumpling served as the focal point for creating the tale.

Based upon descriptions or illustrations in many Japanese folktales, it was observed that most of them referred to the dumpling as a rice cake. The focus, therefore, will center on the *mochi* (*manju*) motif within these tales.

Mochi is among the oldest ceremonial foods that take us back beyond the medieval days to Japan's immemorial *Shinto* spirit food. Traditionally, *mochi* is a New Year's item that serves as an all purpose offering. It is usually placed on the family altar or offered to the *kami* to indicate that one has achieved another year of age. "To be unable to buy a few *mochi*. . .is regarded as the greatest trial of poverty at the year end" (Joya 1952, 25). The mochi is also a symbol of happiness.

This theme is especially portrayed in the tale, *The Salt Grinding Millstones*, which takes place during the New Year. It describes a couple too poor to offer food to the gods or to prepare a last meal for the end of the old year. However, after having met an old man who gives the husband a *manju* to offer to the *kobito* (little people) their lives dramatically change for the better. Most of the tales that incorporated the rice cake or *mochi* end happily.

The *mochi's* virtue is such that it has long been eaten as a restorative after travel. It is also noted for having a magical tradition (Dalby and others 1984, 106). Its magical essence is eminent in the tales of *The Woman Who Lost Her Dumpling* (or *The Funny Little Woman*), *Rolling Rice Cakes* (or *Roly-Poly Rice Cakes*) and *The Dumpling and the Demon* (or *Dumpling Paradise*). Each of these folktales describes a rice cake that has

some form of magic. Some of them talk, but always roll away leading the characters into a new dimension such as the underworld or a mystical cave. These magical rice cakes also lead to a happy and prosperous ending for those who remain obedient.

As previously explained, *mochi* is traditionally offered to *kami*, *Jizo* and at shrines because it is regarded as a good luck omen. This popular practice in Japan is woven into many of its folktales and is clearly depicted in *The Funny Little Woman*, *Monkey's Jizo-sama* and *The Dumpling and the Demon*. Each of these tales has *mochi* in some form being offered to a *Jizo* resulting in a greatly changed lifestyle.

Conclusion

Rituals of rice in Japan extend far beyond the rice cake. Rice represents a main staple in Japan and can be traced far back into Japanese history. Rice is such an essential part of Japanese culture that much of its symbolism can be found in Japanese folklore.

Reference List

Dalby, Liza and others, eds. 1984. *All-Japan: The Catalog of Everything Japanese*. New York: William Morrow.

DeMente, Boye. 1989. *Everything Japanese*. Lincolnwood, Illinois: Passport Books.

Funk and Wagnalls Standard Dictionary of Folklore, Mythology and Legend, 1972 ed. S.v. "Rice."

Joya, Mock. 1952. *Japan: The Life and Legend*. Tokyo, Japan: Japan L.P.F. Club.

MacDonald, Margaret Reed. 1982. *The Storyteller's Sourcebook: A Subject, Title and Motif Index to Folklore Collections for Children*. Detroit, Michigan: Neal-Schuman Publishers.

Mikiharu, Ito. 1966. Rice Rites in Japan Proper and the Ryukyus: A Comprehensive Study. In *Folk Cultures of Japan and East Asia*. Tokyo, Japan: Sophia University Press.

Selected Annotated Bibliography

General Background Information

Dalby, Liza and others, eds. *All Japan: The Catalog of Everything Japanese.* New York: William Morrow, 1984.

A useful catalog for librarians and others who wish to enjoy the culture and fascination of Japan. Offers the expertise of several writers in a very readable manner. Heavily illustrated with color photographs. Arranged by interest topics followed by page number. *Mochi* (rice cake) is addressed within the article which explains ceremonial foods of Japan. This subheading is located under the main heading of Food and Drink.

DeMente, Boye. *Everything Japanese.* Lincolnwood, Illinois: Passport Books, 1989.

Designed to serve as a comprehensive introduction to Japan, and encourages further study of its people and culture. Subject headings of every topic are listed alphabetically followed by the page number. Articles vary in length, but remain concise and informative. The discussion of *mochi* is relatively short in length, yet offers valuable information. Useful to librarians, educators and secondary education students as a source of general information.

Dorson, Richard M. *Studies in Japanese Folklore.* Bloomington, Indiana: Indiana University Press, 1963.

Comprehensive studies of Japan's cultural history and seasonal rituals as they relate to folklore. Covers aspects of Japanese folklore in greater depth than more recent research. Its purpose is to stimulate the intellect as much as to inform. Dorson offers information that demonstrates extremely detailed research. This would be an excellent source for the serious researcher or more scholarly user. Arranged by motif topics and page number. The description of rice culture is listed under Rice Farmer.

Funk and Wagnals Standard Dictionary of Folklore, Mythology and Legend, 1972 ed. S.v. "Rice."

A practical, one-volume reference for librarians, educators and students. Includes several hundred revisions, many complete and uncut. Topics encompass many aspects of countries, regions, cultures, people tribes, and ethnic groups. Alphabetical arrangement allows for ease when searching. Articles vary in length. No Illustrations. Full column explanation list Rice, elaborates its cultural, historical, ceremonial and influencial role in Japan.

Joya, Mock. *Japan: The Life and Legend*. Tokyo, Japan: Japan L.P.F. Club, 1952.

A text that examines the folklore, old customs, habits and tradition that the Japanese have experienced through many centuries. Information on *mochi* is woven into the text. Specific discussion is addressed within the Happy New Year article under the subheading Winter, located beneath the main topic heading of Customs and Festivals. Helpful to librarians, teachers and students interested in this area.

_____ . *Quaint Customs and Manners of Japan* (Volume II). Tokyo, Japan: Tokyo News Service, 1960.

This supplement to the earlier publication is a collection of brief articles, explaining the customary habits and practices of Japan. Articles vary in length and are arranged by chapers, followed by a list of related topics and page number. *Mochi* is easily located. Articles are quite readable and may be found intriguing to secondary students, professionals and casual browsers.

_____ . *Quaint Customs and Manners of Japan* (Volume III). Tokyo, Japan: Tokyo News Service, 1960.

Similar format as the preceeding books. Reference to rice is under the heading of Holy Rice. Explains the significance of rice in the Japanese culture and its purpose or meaning within various rituals, religious or customary practices. Useful as a general source for overall information. Articles are not specific to *mochi* or rice ball (*musubi*).

MacDonald, Margaret Reed. *The Storyteller's Sourcebook: A Subject, Title and Motif Index to Folklore Collections for Children*. Detroit, Michigan: Neal-Schuman Publishers, 1982.

A practical guide for librarians, teachers and students. Gives quick reference tale titles that fall within a main motif. Listings are arranged by classification, in alphabetical order for easy searching. Information can be retrieved through various strategies that include: the motif index, author of tale, key word of title, page number, area and ethnic group of tale's origin, or title index. Items are not cross referenced. Gives complete bibliographic citations for works indexed throughout the book.

Mikiharu, Ito. "Rice Rites in Japan Proper and the Ryukyus: A Comprehensive Study." In *Folk Cultures of Japan and East Asia*. Tokyo, Japan: Sophia University Press, 1966.

A collection of articles on folk cultures in Japan, Okinawa, Taiwan and South China. These articles are the translations of works written by Japanese scholars. Reference is made to rice rites in Japan and Ryukyu. Explains its purpose, meaning, and practice in the Japanese culture. Offers information that demonstrates extremely detailed research. No illustrations. Useful to librarians, educators and researchers.

Traditional Tales

Dorson, Richard M. "The Tengu Who Made Rice Cakes." In *Folk Legends of Japan*. Rutland, VT: Charles E. Tuttle, 1962. p. 77

A short tale that describes the relationship between the *ankoro mochi* (a special kind of rice cake) and the *Tengu* (a birdlike creature). Provides a brief but interesting account of how rice cakes became associated with the *Tengu*, what rice cakes are made of, and how they were presented as a gift of offering. There are no illustrations. An interesting selection for teachers, librarians and elementary students to read. Many of the tales in this text are appropriate for researchers or collectors of Japanese tales.

Hearns, Lafcadio. "The Woman Who Lost Her Dumplings." In *The Boy Who Drew Cats*. New York: Macmillan Co, 1963. pp. 27-32

A humorous tale of a little woman in Old Japan who liked to make rice cakes as well as laugh. One day a rice cake rolls through a hole in the earth and when the woman tries to catch it, she falls in and finds herself in a strange place under the earth. Determined to find her rice cake, she is soon discovered by an *Oni* (demon) who takes her home and gives her a magic rice paddle. Before long the woman escapes the underworld, taking the rice paddle with her and prospering greatly from it. Beautiful color illustrations enhance this tale. Appropriate as reading material or as a read-aloud story for elementary students in grades 2-6.

_____ . "The Woman Who Lost Her Dumplings." In *Japanese Fairy Tales*. Great Neck, N. Y.: Core Collection Books, 1979. pp. 21-28

Same version as the one in *The Boy Who Drew Cats*. There are no illustrations in this text. Provides interesting reading for students in the 4th - 6th grades and adult audiences.

Lifton, Betty Jean. *The Rice Cake Rabbit*. New York: W.W. Norton and Co., 1966.

An entertaining folktale about an unusual rabbit known only for his delicious rice cakes. Despite his fame, he deeply yearns to become a *Samurai* (warrior). Rabbit attempts to learn fencing, but is taunted and teased. One day he is given an opportunity to become a *Samurai*, and with the help of the *Tengu*, is able to attain his dream. Although the outcome is not what rabbit had expected, he finds it most satisfying. Simple Japanese-style ink illustrations enhance this story. Appropriate for reading aloud in grades 2 through 6.

Mosel, Arlene. *The Funny Little Woman.* New York: E.P. Dutton, 1972.

This Caldecott winner is a retelling of Hearns, *The Woman Who Lost Her Dumplings.* This entertaining variation is richly illustrated and appeals to students in the elementary grades. An ideal selection for read aloud, this picture storybook is also a good source for pure reading enjoyment.

Sakade, Florence. "The Rolling Rice Cakes." In *Japanese Children's Stories.* Rutland, VT: Charles E. Tuttle, 1959. pp. 69-73

A charming folktale about an old man and his rice cakes. While chopping firewood, his rice cake rolls into a hole. As he attempts to retrieve it, he finds himself rolling down the hole as well. At the bottom of the hole, he sees many field mice who have eaten his rice cakes. Gratefully, they give him a tiny, magical bag of rice which brings the old man and his wife wealth and good fortune. Very entertaining and ideal for reading aloud to elementary students.

Schofield, Elizabeth. "The Roly-Poly Dumpling." In *Hold Tight, Stick Tight.* Tokyo, Japan: Kodansha International, 1966. pp. 40-46

A variation of *The Rolling Rice Cakes* story. A delightful tale about an elderly couple who are rewarded for feeding the field mice their rice cakes. In appreciation, the mice give the couple a magical golden hammer, which when shaken fills a room with every kind of food imaginable. A greedy neighbor attempts to gain the same good fortune but meets with a painful and disappointing fate. Simple illustrations. Appealing to children to all ages. Appropriate for lessons on greed.

Seki, Keigo. "The Monkey and the Pheasant." In *Folktales of Japan*, translated by Robert J. Adams. Chicago: University of Chicago Press, 1963. pp.16-20

An Asian variation of *The Little Red Hen* story. A pheasant is a hard working companion who ends up doing all of the work in the rice fields while lazy monkey only finds excuses to get out of working. After the harvest, pheasant and monkey decide to pound some *mochi* (rice cakes). Greedy monkey plays a trick on pheasant and runs away with the *mochi*, only to find that he has lost it along the way. Retracting his path, he sees pheasant pecking at the mochi that had fallen. Angered by this, monkey threatens the pheasant who outwits him in the end. No illustrations. Good source of reading material for upper elementary students, educators and collectors of folktales.

_____ . "The Monkeys' Jizo-sama." In *Folktales of Japan*, translated by Robert J. Adams. Chicago: University of Chicago Press, 1963. pp.128-130

An old man goes to the fields to cut grass, bringing with him some roasted buckwheat *mochi* (rice cakes). While working in the fields, some monkeys steal his *mochi*. As they are eating the mochi, they notice the old man in the middle of the field and mistake him for a *Jizo-sama* (god). They decide to carry him across the river to a temple where he is honored and coins are thrown at his feet. After the monkeys leave, the old man gathers the coins and returns a rich man. An envious neighbor learns of this good fortune and attempts to prosper in the same manner. However, his identity is soon revealed leaving him empty handed. No illustrations. Entertaining reading material for upper elementary grades, adults and collectors of folktales.

_____ . "The Salt Grinding Millstones." In *Folktales of Japan*, translated by Robert J. Adams. Chicago: University of Chicago Press, 1963. pp.134-138

This folktale tells of a couple too poor to offer food to the gods or to prepare a last meal for the end of the old year, a practice that holds particular significance in the Japanese tradition. In despair the husband wanders through the mountains and meets an old man who gives him a tiny *manju* (steamed dumpling). He is then instructed to go to the *kobito* (little people) and trade the *manju* for their magical millstones. The husband does as he is told and prospers greatly by his obedience. This causes envy in his older brother who steals the millstones and meets with an untimely misfortune. No illustrations. Ideal for lessons on greed and envy. Entertaining reading source for upper elementary students, adults, and collectors of folktales.

Stamm, Clause. *The Dumpling and the Demon*. New York: Viking Press, 1964.

A delightful tale about a couple who are surprised when one of their dumplings (rice cakes) announces that it is going to the cave of the *Jizo* (god of children). After following the dumpling to a cave, the husband is welcomed by *Jizo* and instructed to play a trick on the demons that gamble there each night. For his dutiful obedience, he is richly rewarded. A greedy neighbor hears of his good fortune, and also attempts to trick the demons, only to be outwitted by them. Charming illustrations and entertaining for children in the 2nd through 6th grades.

Yanagita, Kunio. "Dumpling Paradise." In *Japanese Folk Tales*, translated by Fanny Hagin Mayer. Taiwan, China: Orient Cultural Service, 1972. pp.117-119

A variation of *The Dumpling and the Demon* tale. There are no illustrations, but the story is very entertaining. An excellent choice for reading material among students in the upper elementary grades and adult audiences.

_____ . "The Jizo Made of White Rice Cakes." In *Japanese Folk Tales,* trans. by Fanny Hagin Mayer. Taiwan, China: Orient Cultural Service, 1972. pp.127-128

A version of "The Monkeys' Jizo-sama." This tale tells of an old couple who devise a scheme in order to save their wheat and millet fields from many invading, hungry monkeys who eat their crop before they can be harvested. Using soft white rice cake, the old man covers his body completely and poses as a *Jizo.* He is able to trick the monkeys and prospers by the money boxes left by them. An envious neighbor hears of this good fortune and attempts to prosper in the same manner. However, his disguise is revealed when he laughs at the monkeys. They in turn take revenge. No illustrations. Provides entertaining reading for students in the upper elementary grades and adults.

_____ . "The Rice Cake Tree." In *Japanese Folk Tales*, trans. by Fanny Hagin Mayer. Taiwan, China: Orient Cultural Service, 1972. p.151

A delightful tale of how a younger brother tricks his older brother into paying for a rice cake tree that he has cleverly made. Believing it to be authentic, the elder brother heartily eats all the rice cakes from its boughs and is greatly disappointed when new rice cakes do not appear. Realizing that he had been fooled, he confronts the younger brother who then asks him which rice cake were consumed first. He replies that the large ones were eaten first. The younger brother explains that the biggest piece was the parent, the one that grew the crop. A witty and entertaining tale that is a good source for reading among upper elementary students and adults.